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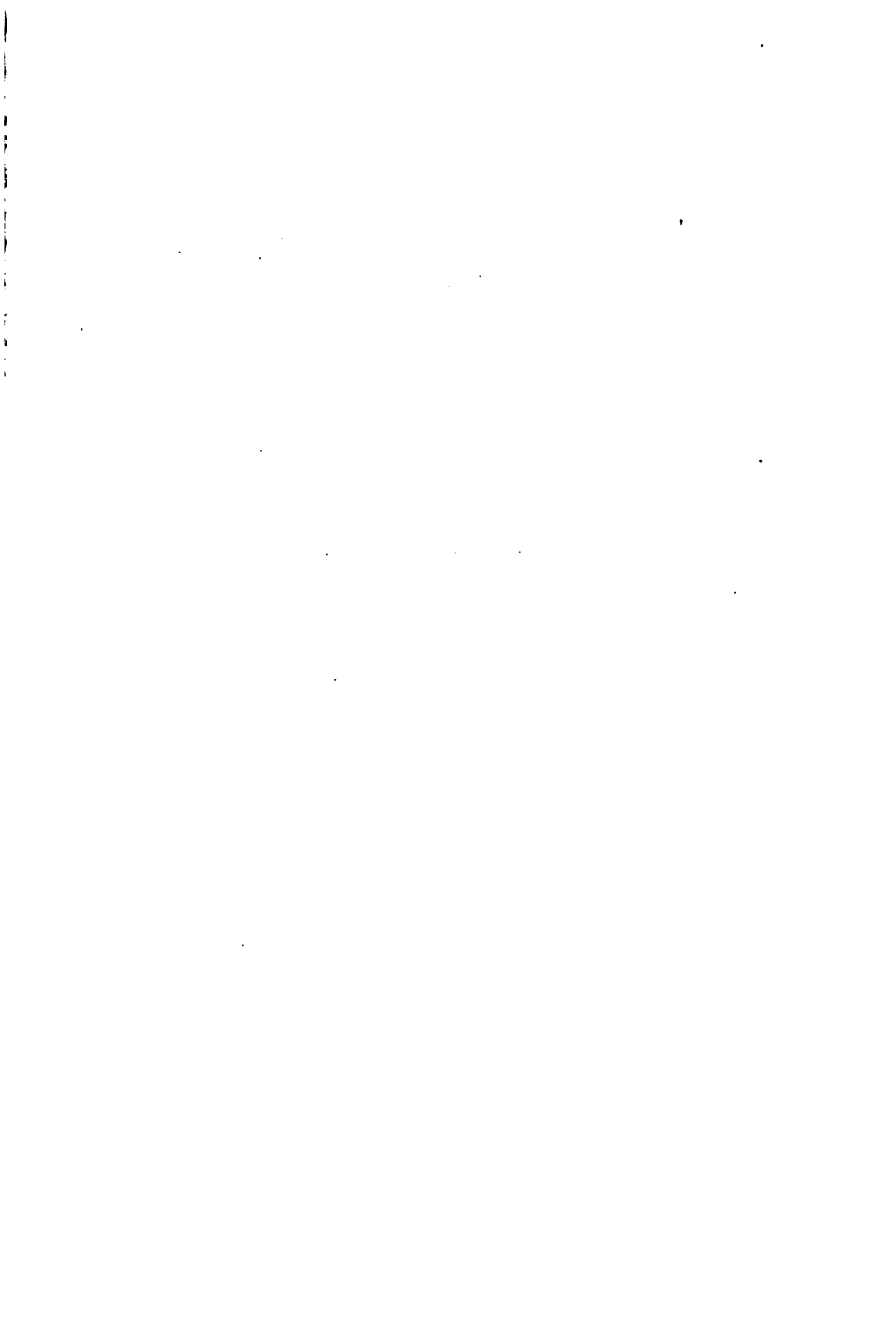
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Murillo.

WEBSTER-COOLEY LANGUAGE SERIES

LANGUAGE LESSONS FROM LITERATURE

BOOK I

BY

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HOUGHTON, MIFFLIN AND COMPANY

BOSTON: 4 PARK STREET; NEW YORK: 85 FIFTH AVENUE .

CHICAGO: 378-388 WABASH AVENUE

The Riverside Press, Cambridge

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PREFACE

ALL children have something to say. This great, wonderful world brings to them each day a host of experiences which demand expression. Life is full of fascinating things to talk about. And to the child's quick imagination the persons and incidents in the great fairy-land of books are real. With them he lives ; and of them he must talk. Of life in the beautiful world about him and of life in the beautiful world of books the child has much to say. This is the material he works in to gain the power of expression.

Teaching this art of expression to a class of boys and girls is not teaching them to express the thoughts and feelings they should have when they shall be men and women ; but it is teaching them to express the thoughts and feelings they have now. Made-up thoughts give but an empty, hollow sound ; natural, spontaneous thoughts ring full of throbbing life. To keep close to the heart of the child and to encourage the expression of his own vital thoughts and feelings is real language teaching.

These thoughts of the child may be dignified by literature. For when the child reads in litera-

ture the record of his own experiences, he feels that his own life is raised above the commonplace, and is shared with "Hiawatha," "The Barefoot Boy," "Saint Guido," "Pippa," and "The Little Cottage Girl." A priest of childhood tells of Rab, and every boy loves his Rover more ; of Little Nell, and each little sister is dearer ; of a father's twilight hour with his children, and all home loves are more precious. Through his contact with literature, what every boy and girl has thought and felt is given a new and larger meaning, and quickened into life which seeks nobler expression.

The value of literature in language teaching is not, however, limited to vitalizing the commonplaces of every day : it furnishes ideals of expression. The acquisition of the power of correct expression is in a large degree a matter of imitation. Early familiarity with literature of character and distinction is the most direct way to purity and precision in the use of language. More than the gain from the conscious study of the forms of expression is the unconscious moulding of the child's thought to finer quality through his new love for literary masterpieces.

Literature, then, sets models of expression ; and literature silently moulds the forms of thought. But a mastery of language as an instrument of oral and written expression is soonest secured by using, in addition to literature, a series of formal exercises adapted to the needs of the pupil at every

step of his progress. Command of language as a medium of expression means a mastery of correct spelling, pronunciation, of the rules of capitalization and punctuation; it means the acquiring of a large vocabulary, involving a discriminating knowledge of the meaning of words; and it means the ability to use the sentence in its many variations of form to express delicate shades of meaning. This mastery implies a knowledge of the inflection of words to express number, person, case, tense, and mood, as well as a knowledge of the principles governing these changes of form. So far as this mastery is the object of the school-room instruction, it can be secured only by the daily use of exercises that aim to make the correct use of language a fixed habit. The real problem of the teacher is to enliven these exercises so that pupils are eager for the mastery of language as the means of self-expression.

These, then, are the principles underlying this language series: that a child has something worthy to say of the life about him; that he should say that, and not something he has not thought; that literature dignifies his life and his language; and that exercises are the readiest means of teaching the correct use of language.

ALICE W. COOLEY.

MINNEAPOLIS, 1903.

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LANGUAGE LESSONS.

CHAPTER I.

SECTION I.

STUDY OF PICTURE FOR CLASS CONVERSATION.

A PICTURE by a great artist tells what he saw and felt. An artist sees beauty in what are called the common things of life; and he brings that beauty forth, so that other eyes may see it. The more we study his pictures, the more we feel their beauty and understand their meaning.

Study the picture on the first page. Be ready to talk about it in class.

In class conversation, make each statement, or sentence, tell what you think about something you see in the picture.

This picture is called by more than one name. What name would you give it? Think of a name for the story the picture tells you.

What three figures form this group of friends? Where do you think they are? What do you see that makes you think so? In what do they all seem interested?

Tell of each of the three, what he is doing; how he looks; what you think he would like to say.

Do you think these boys are rich or poor? happy or unhappy? What do you see that makes you think so?

SECTION II.

STUDY OF WORD-PICTURE FOR CLASS CONVERSATION.

Artists that paint with words are poets.

An old English poet painted in words a picture he called Autumn.

Listen to the teacher's reading of the poet's lines, and draw or paint the picture the words make you see.

AUTUMN.

Then came the Autumn all in yellow clad,
As though he joyed in his plenteous store,
Laden with fruits that made him laugh, full glad
That he had banished hunger. . . .

Upon his head a wreath, that was enrolled
With ears of corn of every sort, he bore;
And in his hand a sickle he did hold,
To reap the ripening fruits the earth had yold.

EDMUND SPENSER.

Study the word-picture.

Read the rest of the section very carefully, and be ready to answer the questions in class.

Make your answer to each question tell, or ex-

press, an entire thought. Each answer will then be a complete statement, or sentence.

Why did Spenser paint Autumn as clad, or clothed, in yellow? Name as many as you can of the flowers, grains, fruits, grasses, weeds, shrubs, and trees, that clothe the earth in yellow in autumn.

Plenteous means *plentiful* or *full of plenty*.

Plenteous store means a full supply for future use.

Whittier speaks of

the plenteous horn
Of Autumn, filled and running o'er
With fruit and flower and golden corn.

Whittier also speaks of the year as laughing out over his rich store. Spenser thinks Autumn is happy and joyous as he pours out his gifts. In what words does he say so?

Is it a happy time for us as we gather in, or harvest, these gifts? Think of the hayfields, wheatfields, cornfields, orchards, vineyards, and the woods where nuts are dropping. Would you like to be harvesting in some of these places? In which one of them do you think you could have most fun? Why?

The word *corn* is often used to mean grain of all kinds. It is so used here. What kinds of grain do you see enrolled in the wreath that Autumn bore?

Why did he hold a sickle in his hand? *Yold*, the old word for *yielded*, means given up. What

are some of the ripening fruits that the earth yields and Autumn reaps?

SECTION III.

STUDY OF MEANING OF WORDS.

Think of the meaning of these words:

plenteous	clothed	laden
clad	loaded	plentiful

Group in pairs the words of like meaning.

Tell which three of the six are used in the word-picture.

Make statements using these three words as the poet used them.

SECTION IV.

ORAL AND WRITTEN SPELLING LESSONS.

Be able to write the words from dictation and to spell them orally.¹

potato	onion	oats	tomato
potatoes	cabbage	wheat	tomatoes
Indian corn	beet	buckwheat	orange
maize	celery	barley	apple
squash	radish	flax	peach
pumpkin	turnip	rice	grape
cucumber	carrot	bean	pear
cranberry	parsnip	cotton-boll	melon
cranberries	banana	coffee-berry	plum
strawberry	raspberry	blueberry	huckleberry
strawberries	raspberries	blueberries	huckleberries
lemon	pine-cone	peas	peanut

¹ The number of lessons into which these words may be divided will depend on the ability of the class.

SECTION V.

SENTENCE MAKING.

The questions in this section are about the products named in the lists you have learned to spell. Be ready to answer them in class.

Make each answer express a complete thought about each product separately.

Example: The cucumber is a fruit.

Which of the products named in the spelling lessons are fruits? The fruit of a plant is the ripened seed-case of its flower. Which of the products named have the food supplies stored in the root? Which, in the stem? in the leaves? What grains are named? A fruit that is a hard dry seed, or kernel, is called a grain.

SECTION VI.

SENTENCE MAKING, AND USE OF THE WORD "SEEN."

Read each sentence aloud in class, filling each blank with the name of a fruit.

Read each sentence in many different ways, by filling the blank with different words.

I have seen — growing in the field.

My father has seen — growing on the hillsides.

I have seen — that had been shipped from a distance.

My mother has seen — growing on trees.

I am sure you have seen — hanging from the vines.

I had never seen — growing until I visited —.

My cousins live in —, where they have seen — growing. We have all seen —.

Copy the following sentences, filling the blanks with names of fruits or roots used for food. Be sure to copy the capital letters and periods.

Read the completed sentences aloud in class.

Observe the use of the word seen, and give a rule for its use.

I have seen —.

You have seen —.

My father has seen —.

We have seen —.

You have seen —.

They have seen —.

I had seen — before —.

You had seen — before —.

He had seen — before —.

We had seen — before —.

What three words have you used before the word *seen*?

Learn : —

Never use the word *seen* to make a statement, without some such word before it as *has*, *have*, or *had*.

SECTION VII.¹

SENTENCE-WRITING AND SPELLING.

Copy the following sentences very carefully.

Be sure to have every capital letter and every period properly placed.

¹ Section VII. may be divided into as many lessons as seems best.

Be ready to write these sentences from dictation ; to spell orally the words in the columns ; and to answer the questions that come after them.

Every tree is known by its fruit.

You cannot gather grapes from thorns.

You cannot gather figs from thistles.

He who picks the flower cannot enjoy the fruit.

We have seen fields of golden grain ready for the harvest.

We have seen vines drooping with juicy fruits.

We have seen heavily laden branches bending with rich store of nuts.

Every autumn our fields are clothed with a royal mantle of purple and gold.

ripened	grain	fields	autumn	flower
drooping	sheaf	harvest	golden	fruit
vines	sheaves	bending	purple	juicy

How many sentences in the dictation lesson?
With what kind of a letter does each begin?
What mark at the end of each?

Learn :—

A complete thought expressed in words is called a sentence.

Every written sentence should begin with a capital letter.

A period is used to close every written sentence that makes a statement.

SECTION VIII.

STUDY OF POEM.

The more we study word-pictures, the more we see and feel with the poet. To learn a poem by heart is to own it.

Whittier's word-picture of the barefoot boy is as beautiful as Murillo's picture on canvas. The poet is really seeing himself as he used to be, — a happy barefoot boy on the old farm in New England.

Listen closely while the teacher reads the entire poem to you.

Be ready to tell whether Whittier's pictures make you think of any boy you know.

THE BAREFOOT BOY.

BY

JOHN GREENLEAF WHITTIER.

I.

Blessings on thee, little man,
Barefoot boy, with cheek of tan !
With thy turned-up pantaloons,
And thy merry whistled tunes ;
With thy red lip, redder still 5
Kissed by strawberries on the hill ;
With the sunshine on thy face,
Through thy torn brim's jaunty grace ;
From my heart I give thee joy, —
I was once a barefoot boy ! 10
Prince thou art, — the grown-up man
Only is republican.
Let the million-dollared ride !
Barefoot, trudging at his side,
Thou hast more than he can buy 15
In the reach of ear and eye, —
Outward sunshine, inward joy ;
Blessings on thee, barefoot boy !

II.

Oh for boyhood's painless play,
Sleep that wakes in laughing day, 20
Health that mocks the doctor's rules,
Knowledge never learned of schools,
Of the wild bee's morning chase,
Of the wild-flower's time and place,
Flight of fowl and habitude 25
Of the tenants of the wood ;
How the tortoise bears his shell,
How the woodchuck digs his cell,
And the ground-mole sinks his well ;
How the robin feeds her young, 30
How the oriole's nest is hung ;
Where the whitest lilies blow,
Where the freshest berries grow,
Where the ground-nut trails its vine,
Where the wood-grape's clusters shine ; 35
Of the black wasp's cunning way,
Mason of his walls of clay,
And the architectural plans
Of gray hornet artisans ! —
For, eschewing books and tasks, 40
Nature answers all he asks ;
Hand in hand with her he walks,
Face to face with her he talks,
Part and parcel of her joy, —
Blessings on the barefoot boy ! 45

III.

Oh for boyhood's time of June,
Crowding years in one brief moon,
When all things I heard or saw,
Me, their master, waited for.

I was rich in flowers and trees, 50
Humming-birds and honey-bees ;
For my sport the squirrel played,
Plied the snouted mole his spade ;
For my taste the blackberry cone
Purpled over hedge and stone ; 55
Laughed the brook for my delight
Through the day and through the night,
Whispering at the garden wall,
Talked with me from fall to fall ;
Mine the sand-rimmed pickerel pond, 60
Mine the walnut slopes beyond,
Mine, on bending orchard trees,
Apples of Hesperides !
Still as my horizon grew,
Larger grew my riches too ; 65
All the world I saw or knew
Seemed a complex Chinese toy,
Fashioned for a barefoot boy !

IV.

Oh for festal dainties spread,
Like my bowl of milk and bread ; 70
Pewter spoon and bowl of wood,
On the door-stone, gray and rude !
O'er me, like a regal tent,
Cloudy-ribbed, the sunset bent,
Purple-curtained, fringed with gold, 75
Looped in many a wind-swung fold ;
While for music came the play
Of the pied-frogs' orchestra ;
And, to light the noisy choir,
Lit the fly his lamp of fire. 80

I was monarch : pomp and joy
Waited on the barefoot boy !¹

Listen again to the reading of the first stanza. Try to see the pictures painted by the words. Be ready to answer the questions, and to ask any other questions the lines make you think of.

What did the poet mean by the expressions :
“ red lip, redder still kissed by strawberries on the hill ; ” “ sunshine on thy face ; ” “ jaunty grace ; ”
“ prince thou art, — the grown-up man only is republican ” ?

Study the second stanza and be ready to answer the questions given below.

Read slowly several times what this boy knew as a part of his “ knowledge never learned of schools.”

When and how are these things learned ? How many of them do you know ?

In what words does the poet tell us that the “ barefoot boy ” knew the habits of the animals whose homes are in the woods ? Do you know the habits of squirrels ? of rabbits ? of birds ? What other animals live in the woods ?

What words tell us that this boy understood the hornet-workers’ plans for building their nests ? Do you know how they build them ?

¹ This may be read aloud to the class by the teacher, or by some good reader in the class. It will be noticed that the last stanza has been omitted.

How did the boy feel toward his books and tasks? What word tells you?

Read the first two stanzas aloud in the reading class.

Listen again to the reading of the fourth stanza.

Try to see the picture the stanza paints, and answer the questions about it.

Learn the stanza by heart.

Where was the boy sitting? At what time of day? How do you know? What was he doing? What bent over him like a "regal tent"? What does the poet say made the ribs and curtains of this tent? What color were they? What music did he hear? What was his "lamp of fire"? What words tell us that he felt as if he were a king? Did you ever eat your supper out of doors? Did the clouds of sunset seem to be all about you? Did you hear the frogs sing? Did you see a "lamp of fire"?

SECTION IX.

FOR WRITING.

Write, telling just how you would like to spend the day in some harvest field, orchard, vineyard, or wood.

Where would you go? When? With whom? What would you see? What would you gather? What would you do with your harvest?

CHAPTER II.

THE STORY OF CERES.¹

MANY of the stories we like best to-day have been told for hundreds of years. Among the most beautiful of these are the old Greek stories, or myths.

These Greeks of long ago lived in the open air, and their souls were filled with beautiful fancies as they gazed at the wonders of nature. They thought that flowers, birds, clouds, and trees, sun, moon, and stars, the wind and the rain, the little streams and the great ocean,—all told of the mighty spirits that watched over the children of earth. They called these spirits gods and goddesses, and believed that each had his own special work to do in caring for the earth and its people.

These men of olden time saw the dry cold earth put forth the tender green leaf and blade; saw the wonder of swelling bud, bursting blossom, and ripening fruit. They said, "There is surely a goddess of the harvest whose special care it is to see that the earth bring forth and bear fruit. She shall be called Demeter, or Earth-Mother." They told many stories of this goddess, whose name was

¹ This story may be first used as a reading lesson.

afterward changed to Ceres, the one who creates or brings forth. The story of Ceres and her daughter Proserpina is one of the many Greek myths loved in the days of long ago, and loved to-day.

Ceres, the Earth-Mother, drove to every part of the world in a chariot drawn by two winged dragons. On her head was a turban of poppies; in her arms, sheaves of grain; in her hand, a sickle. North, east, south, and west she drove.

Wonderful was the pathway left by this flying goddess of plenty. On and on the winged dragons flew! The brown earth flushed with tender green and shone with new beauty; the air was filled with the fragrance of flowers and fruit; fields of golden grain nodded and waved in the sunlight; vines drooped with juicy fruits, and heavily laden branches bent with rich store of nuts.

Goddess of agriculture as well as of harvest, she stopped the chariot a moment here and there, that she might teach man to till the soil, to sow, to reap, and to garner in.

Ceres was herself a happy and tireless worker. To see and hear the growing life of the spring-time was a joy to her; but to hear the song of praise for the fruitage and the harvest was the crown of her rejoicing.

SECTION I.

STUDY OF STORY FOR ORAL REPRODUCTION.

Prepare to tell the class about the beginning of Greek myths, using complete sentences. As you tell, let your voice clearly indicate the closing of each sentence.

SECTION II.

CORRECT USE OF FORMS OF WORDS "SEE" AND "GO."

Read each sentence below aloud in class five times, filling the blank spaces differently each time.

Wherever Ceres goes, she sees —.

Wherever Ceres went, men saw —.

Wherever Ceres had gone, she had seen — and had left — behind her.

Notice the use of the three words, *goes*, *went*, *gone*. Which of these words are never used with *has*, *have*, or *had*?

Learn : —

Never use the word *went* with *has*, *have*, or *had*.

SECTION III.

USE OF QUESTION MARK.

Look carefully at the questions on pages 11 and 12.

Find some questions in your readers.

Observe the mark that is always placed at the end of a question.

Write five questions about Greek myths or the

story of Ceres, to be answered in class by whatever pupils you choose to call on.

SECTION IV.

STUDY OF WRITTEN FORM.

Read this section carefully, and think just how you will answer the questions.

In how many divisions, or parts, is the story of Ceres written?

Both sentences in the first division are about old stories; so we may name the subject, or topic, of this part, Old Stories. The subject, or topic, of the second division may be named, The Greeks and their Fancies; of the third, The Goddess of Plenty, or The Harvest-Goddess; of the fourth, Picture of Ceres in Her Chariot; of the fifth, Her Pathway over the Earth; of the sixth, Her Lessons to the People of the Earth; of the seventh, Her Delight in her Work.

Learn : —

A division of a story that has a special subject, or topic, is a paragraph.

Tell why each division in the story of Ceres may be called a paragraph.

Tell what you observe about the beginning of the first line of each paragraph.

Observe the beginning of paragraphs in your readers.

Point out the words in the story, not the first words of sentences, that begin with capital letters. Tell what each names.

Learn : —

The first line of a paragraph is set-in from the margin, or indented.

The name of a person or of a people should be written with a capital letter.

SECTION V.

WRITTEN REPRODUCTION.

LESSON 1.

*Write the story of Ceres in your own words.
Write it in four paragraphs, using these topics : —*

1. Ceres in her Chariot.
2. Her Pathway.
3. Her Teaching.
4. Her Happiness.

Use these expressions : Earth-Mother, harvest-goddess, plentiful, goddess of plenty, ripened fruits, sheaves of golden grain, drooping vines, laden, rich store of nuts.

LESSON 2.

In class, read carefully what you have written, and answer the following questions : —

Does every sentence express a complete thought ? Does each begin with a capital letter ? How many paragraphs are there ? What is the subject, or topic, of each ? Have you indented the first line of each paragraph ? Have you used capital letters correctly ?

CHAPTER III.

THE FEAST OF MONDAMIN.¹

I.

NOT forgotten nor neglected
Was the grave where lay Mondamin,
Sleeping in the rain and sunshine,
Where his scattered plumes and garments
Faded in the rain and sunshine.

Day by day did Hiawatha
Go to wait and watch beside it ;
.

II.

Till at length a small green feather
From the earth shot slowly upward,
Then another and another,
And before the Summer ended
Stood the maize in all its beauty,
With its shining robes about it,
And its long, soft, yellow tresses ;
.

III.

Then he called to old Nokomis
And Iagoo, the great boaster,
Showed them where the maize was growing,

¹ This may be read to the class by the teacher before the pupils are asked to read it silently. After the discussion, it may be read in the reading-class. The verses are from cantos V. and XIII. of *The Song of Hiawatha*. Mondamin (mōndä'mīn) was the Indian expression for maize or Indian corn.

Told them of his wondrous vision,
 Of his wrestling and his triumph,
 Of this new gift to the nations,
 Which should be their food forever.

And still later, when the Autumn
 Changed the long, green leaves to yellow,
 And the soft and juicy kernels
 Grew like wampum hard and yellow,
 Then the ripened ears he gathered,
 Stripped the withered husks from off them,
 As he once had stripped the wrestler,
 Gave the first Feast of Mondamin,
 And made known unto the people
 This new gift of the Great Spirit.

.

IV.

Sing, O Song of Hiawatha,
 Of the happy days that followed,
 In the land of the Ojibways,
 In the pleasant land and peaceful !
 Sing the mysteries of Mondamin,
 Sing the Blessing of the Cornfields.

.

V.

All around the happy village
 Stood the maize-fields, green and shining,
 Waved the green plumes of Mondamin,
 Waved his soft and sunny tresses,
 Filling all the land with plenty.

.

VI.

Summer passed, and Shawondasee
 Breathed his sighs o'er all the landscape,

From the South-land sent his ardors,
Wafted kisses warm and tender ;
And the maize-field grew and ripened,
Till it stood in all the splendor
Of its garments green and yellow,
Of its tassels and its plumage,
And the maize-ears full and shining
Gleamed from bursting sheaths of verdure.

Then Nokomis, the old woman,
Spake, and said to Minnehaha :

“’T is the Moon when leaves are falling ;
All the wild rice has been gathered,
And the maize is ripe and ready ;
Let us gather in the harvest,
Let us wrestle with Mondamin,
Strip him of his plumes and tassels,
Of his garments green and yellow !”

And the merry Laughing Water
Went rejoicing from the wigwam,
With Nokomis, old and wrinkled,
And they called the women round them,
Called the young men and the maidens,
To the harvest of the cornfields,
To the husking of the maize-ear.

SECTION I.

STUDY OF POEM.

These extracts are part of the long poem, *Hiawatha*, written by Henry W. Longfellow.

The first tells the old Indian story of how the Great Spirit gave maize, or Indian corn, in answer to the prayer of Hiawatha because he prayed —

“Not for greater skill in hunting,
Not for greater craft in fishing,
Not for triumph in the battle,
Nor renown among the warriors,
But for profit for his people,
For the good of his dear people.”

In what words does the poet describe the first leaf of the plant that “shot slowly upward”? What is meant by the “shining robes”? the “long, soft, yellow tresses”?

In the story of an Indian harvest, what is meant by the “green plumes of Mondamin”? the “soft and sunny tresses”? Are maize-fields “green and shining”?

What were the “green and yellow garments”? the “plumes”? the “tassel”?

Draw the picture these lines make you see :—

And the maize-ears full and shining
Gleamed from bursting sheaths of verdure.

Verdure means *greenness*. A sheath covers or protects anything by fitting closely over it.

SECTION II.

ORAL AND WRITTEN SPELLING LESSON.

Copy the following spelling lesson once very carefully. Observe the use of commas and periods.

Study until you are able to write the sentences from dictation, with the capital letters, commas, and periods correctly placed, and to spell all the words orally.

SPELLING AND DICTATION EXERCISE.

Leaves may be *long, short, narrow, slender, broad, blunt, sharp-pointed, fresh, withered, thin, thick, smooth, rough, glossy, or ribbed*. They may be *green, yellow, brown, or bleached*.

Stems may be *large, small, short, smooth, rough, jointed, grooved, tall, round, erect, twining, stiff, juicy, slender, tough, tender, woody, dry, or brittle*. They may be *green, yellow, red, or brown*.

Wheat, barley, rye, oats, rice, and maize are the great food-plants of the world. They are all called corn-plants. They are also called cereals.

SECTION III.

STUDY OF WORDS AND WRITTEN FORM.

Answer in class the following questions about the dictation in Section II. : —

What words are used to describe leaves? What words describe stems?

How many paragraphs in the dictation? What is the subject, or topic, of each?

How many sentences? How many capital letters? What is the use of each capital letter? What mark at the end of each sentence? How many commas in each sentence? Observe the words in italics. Words used as these words are are said to be used in a series.

What two words are joined to make the word “sharp-pointed”? to make the word “corn-plants”?



MAIZE OR INDIAN CORN.

Learn: —

Words used in a series, unless all of them are joined by connecting words, are separated by commas.

Two or more words joined together make a compound word. The mark joining the two parts of a compound word is called a hyphen.

SECTION IV.

CORRECT USE OF "SAW" AND "SEEN;" "IS" AND "ARE."

LESSON 1.

Look closely at a plant or a picture of Indian corn, or maize.

Be able to read the following sentences aloud in class, filling blanks with words used to describe.

Remember that to describe is to tell what one sees so that others see the picture.

INDIAN CORN AS I SAW IT.

I saw a — stalk.

I saw — leaves wrapped around the stem like a sheath.

I saw a — flower crowning the stalk.

I saw — threads hanging from the folds of the husks.

I saw that each — thread was fastened to a — kernel.

A corn-stalk is —.

Corn-stalks are —.

A leaf of Indian corn is —.

The leaves of Indian corn are —.

The silken thread is —.

The silken threads are —.

A kernel of corn is —.

Kernels of corn are —.

LESSON 2.

Copy¹ the following sentences, fill the blanks, and repeat in class what you have written.

I saw —.

We saw —.

You saw —.

You saw —.

He saw —.

They saw —.

I have seen —.

We have seen —.

You have seen —.

You have seen —.

He has seen —.

They have seen —.

I am —.

We are —.

You are —.

You are —.

He is —.

They are —.

Answer these questions:—

Do we use *is* or *are* in speaking of one thing? Which of the two words is used in speaking of more than one? Which, with the word *you*?

What do you observe about the way the word *I* is always written?

Learn:—

Use *is* in speaking of one person or thing; *are* in speaking of more than one, and with the word *you*.

Never use *has*, *have*, or *had* with the word *saw*. Never use the word *seen* to make a statement, without some such word as *has*, *have*, or *had*.

The word *I* should always be written with a capital letter.

¹ Each pupil may read the sentences aloud in class.

SECTION V.

EXERCISE IN WRITING.

With an ear of corn, or a picture of it, before you, write a paragraph about it. Imagine that you are describing it to a person who has always lived in a country where corn does not grow. Take for your subject, *An Ear of Corn*.

Tell about the shape; the covering; the silk; the kernels on it, — their color, shape, arrangement on cob, and the cups holding the kernels.

Be careful to indent the first line of your paragraph.

Examine your paragraph very carefully to see if each sentence makes complete sense, and if it begins and ends properly.

Be sure to spell the words correctly.

REVIEW.

What is a sentence?

Give directions for beginning the first line of a paragraph.

Give three uses of a capital letter. Write sentences, giving an example of each use.

Give one use of a comma. Write a sentence, showing this use.

Give one use of a hyphen. Write two words using it correctly.

Give directions for the use of *saw* and *seen*; *is* and *are*. Give oral sentences using these words correctly.

Give directions for the use of *went* and *gone*. Give oral sentences using these words correctly.

Recite the memorized stanza of the poem, "The Bare-foot Boy."



CHAPTER IV.

TO THE FRINGED GENTIAN.

Thou blossom bright with autumn dew,
And colored with the heaven's own blue,
That openest when the quiet light
Succeeds the keen and frosty night.

.

Then doth thy sweet and quiet eye
 Look through its fringes to the sky,
 Blue — blue — as if that sky let fall
 A flower from its cerulean wall.

WILLIAM CULLEN BRYANT.

Listen to the teacher's reading of this poem.

OCTOBER'S BRIGHT BLUE WEATHER.

O SUNS and skies and clouds of June,
 And flowers of June together,
 Ye cannot rival for one hour
 October's bright blue weather,

When loud the bumble-bee makes haste, 5
 Belated, thriftless vagrant,
 And golden-rod is dying fast,
 And lanes with grapes are fragrant:

When gentians roll their fringes tight, 10
 To save them for the morning,
 And chestnuts fall from satin burrs
 Without a sound of warning;

When on the ground red apples lie 15
 In piles like jewels shining,
 And redder still on old stone walls
 Are leaves of woodbine twining;

When all the lovely wayside things
 Their white-winged seeds are sowing,
 And in the fields still green and fair,
 Late aftermaths are growing; 20

When springs run low, and on the brooks,
In idle golden freighting,
Bright leaves sink noiseless in the hush
Of woods, for winter waiting ;

24

O suns and skies and flowers of June,
Count all your boasts together,
Love loveth best of all the year
October's bright blue weather.

HELEN HUNT JACKSON.

SECTION I.

STUDY OF POEM.

LESSON 1.

Read the entire poem silently, and then read it line by line and stanza by stanza as you study this lesson.

Think just how you will answer the questions in class conversation.

Think of other questions you would like to ask about anything in the poem.

The word *rival* gives the key to the meaning of the first four lines. Helen Hunt Jackson writes as if June and October were trying to outdo each other, to see which could bring the most beautiful weather. Which does she like the better? How do you know? Do you agree with her?

Is it a true description of the bumble-bee to speak of him as a "thrifless vagrant," or idle wanderer? (The bumble-bee makes no home, and secretes no wax. He sleeps on any blossom, wher-

ever night overtakes him.) What word reminds us that he is flying about late in the fall?

Did you ever see the blue gentian, with the fringed edges of its petals curled about one another as if to bar its doors securely against the cold dew and the insects that wander at night? Did it look like the picture on page 27? Repeat the lines from Bryant's poem, "To the Fringed Gentian," on page 27.

Why is the word *satin* used to describe chestnut burrs? If you have never seen one, write a letter to a boy in some school in a country where chestnuts grow, and ask him to send you some in the burrs. In what month can he find them under the trees?

What "lovely wayside things" have you seen sowing "white-winged seeds"? "Math" is an old word meaning *mowing*. Does that help you to understand that "aftermath" is the second crop of the field, or what springs up again after the mowing?

Do "springs run low" in October? Why? When they are low, do they run quietly or noisily? Can you see the bright leaves falling on the brooks that ripple and murmur through the quiet October woods? How are these leaves "idle golden freighting"?

The poem might be named Pictures of October, for the writer shows us one October picture after another, — fields, lanes, orchards, road-sides, meadows, hills, and woods. Try to see each picture.

LESSON 2.

Read the poem again.

Name each picture you see, and tell what line or lines make you see it.

Learn the poem by heart.

SECTION II.

STUDY OF WRITTEN FORM.

How many groups of lines in Helen Hunt Jackson's poem, *October's Bright Blue Weather*? Such a group of lines forming a division of a poem is called a stanza.

How many lines in each stanza in this poem? One line of a stanza is called a verse.

Where are capital letters used? What are the three uses of a capital letter in this poem?

Learn : —

Each line of poetry should begin with a capital letter.
The word *O* should always be written with a capital letter.

The name of a month should begin with a capital letter.

SECTION III.

WRITTEN EXERCISES.

LESSON 1.

Write from memory the first stanza of the poem on page 28.

Be sure that the spelling and punctuation are absolutely correct.

LESSON 2.

Be able to write the four following sentences from dictation. Take care to spell all the words correctly.

September, October, and November are autumn months.

December, January, and February are winter months.

March, April, and May are spring months.

June, July, and August are summer months.

Answer these questions.

What words in this lesson begin with capital letters? Why?

Where are the commas used? Why?

LESSON 3.

Carefully copy the following lines.

Be ready to write them from dictation, and to answer the questions at the end of the lesson.

In January falls the snow,
In February cold winds blow.

In March peep out the early flowers,
In April fall the sunny showers.

In May the roses bloom so gay,
In June the farmer mows his hay.

In July hotly shines the sun,
In August harvest is begun.

September turns the green leaves brown,
October winds then shake them down.

November fields are black and sere,
December comes and ends the year.

How many verses in this selection? Two verses that rhyme are called a couplet. How many couplets in the lesson?

What are the rhyming words of each couplet? What is meant by the expression *words that rhyme*?

LESSON 4.

Be ready to write from dictation the sentences below and the words in the lists.

Study what is said at the end of the lesson.

We may write Jan. for January.

We may write Feb. for February.

We may write Mar., but it is better to write the word March.

Apr. may be written, but April is better.

Aug. may be written for August.

We often write Sept. for September.

We often write Oct. for October.

We may write Nov. for November.

Dec. is often written for December.

Jan.	Apr.	Oct.
Feb.	Aug.	Nov.
Mar.	Sept.	Dec.

Observe the nine shortened forms that may be used in place of the full names of these months.

What mark is used in all the shortened forms in place of the omitted letters? What letters of each are omitted?

Learn :—

To shorten is to abbreviate. A word shortened so that a part stands for the whole is an abbreviation.

An abbreviation begins with a capital letter if the entire word would begin with a capital, and always ends with a period.

SECTION IV.¹

CORRECT USE OF "CAN" AND "MAY."

LESSON 1.

Think how the words *can* and *may* are used in the following sentences. Observe which of the two words is used to tell what a person is able to do, or what it is possible for him to do; and which is used to tell what a person is permitted or allowed to do.

Read the sentences aloud in class.

John can shoot off fire-crackers at any time of the year, but he is allowed to have them only on the Fourth of July. His father said, "You may fire them on the Fourth of July only."

A boy can always blow a tin horn. John is allowed to blow one only on the last night of October. "May I blow it in the house?" said John. "No, but you may blow it out of doors in your Halloween games."

Mary's mother said, "You may snow-ball in July if you can. You may have a bonfire in a March storm if you can."

¹ For additional drill see page 188 of Appendix.

You cannot eat a Christmas dinner in June, even if you are told that you may.

Learn : —

Can is used to tell what a person is able to do, or what it is possible to do: and *may* is used to tell what a person is permitted or allowed to do.

LESSON 2.

Think of something you would like to do in each month of the year. In class, imagine that you are asking permission to do what you would like in certain months. Begin each question with the word *may*.

Think of things that it would be impossible to do in each month of the year. Give these thoughts to the class in oral sentences, using the word *cannot* in every sentence. (*Oral* means *spoken*, not *written*.)

LESSON 3.

For one week make notes of every sentence you hear that has in it *can* or *may*.¹

Write these sentences in two lists; the correct in one, the incorrect in another.

At the end of the week bring them to class. Read the correct ones aloud. Correct those that are wrong, and tell why they are wrong.

Remember that we *can* do many things that we *may* not do.

¹ This note-taking will be independent of the regular language lessons, which will continue as indicated in the book. The class exercise at the end of the week will take a *part of the time* of the lesson for the day.

SECTION V.

FOR WRITING.

LESSON 1.

Write one sentence about each month telling of something you see or do, or something that comes or happens in that month. At the end tell which month you like best and why.

LESSON 2.

Write on one or more of the following subjects : —

1. How I spent a Pleasant Fourth of July. With whom? In what year? Where? How?

2. An Unhappy Fourth of July. Persons. Time. Place. The Incident.

3. How I would like to celebrate Washington's Birthday.

4. The Pleasantest Birthday I ever spent.

5. The Unhappiest Birthday I ever spent.

6. A Picnic in ——. Fill the blank with the name of a month.

SECTION VI.

FOR READING, WRITING, AND RECITATION.

The date of an exercise or a letter shows the day, the month, and the year in which it was written. In writing the date, the abbreviation may be used for the name of the month. If a written lesson is dated October 1, 1901, this date shows that the lesson was written on the first day of October, in the year 1901. Five dates are

written below. After each is the name of an American poet born on that day, and of his birthplace.

Mass. is an abbreviation for Massachusetts.

Write a complete sentence about each author, giving the date of his birth and the name of the place where he was born.

Read the dates aloud in class.

Read your sentences aloud in class.¹

Nov. 3, 1794	Bryant	Cummington, Mass.
Feb. 27, 1807	Longfellow	Portland, Maine.
Dec. 17, 1807	Whittier	Haverhill, Mass.
Feb. 22, 1819	Lowell	Cambridge, Mass.

Observe the use of each capital letter in the sentences you have just written.

Tell where the commas are placed.

Give the reason for each period used.

Learn: —

The name of a place should begin with a capital letter.

In writing a date, a comma should be used to separate the parts that show the day of the month and the year.

A comma is used to separate the name of a town from the name of the state in which it is located.

¹ After this lesson is learned, spelling lessons and written exercises should be dated.

CHAPTER V.

SOME of Whittier's poems were printed in raised letters for the use of the blind. This pleased him very much, and in the summer of 1890 he wrote a letter to Helen Keller, a little girl, both deaf and blind, who was then in an institute for the blind in Boston. On his next birthday he received from her the following letter, written by her own hand in the characters the blind are taught to use. She was ten years old at this time.

BOSTON, MASS., Dec. 17, 1890.

DEAR, KIND POET, —

This is your birthday: that was the first thought which came into my mind when I awoke this morning, and it made me glad to think I could write you a letter and tell you how much your little blind friends love their sweet poet and his birthday.

This evening they are going to entertain their friends with readings from your poems and with music. I hope the swift-winged messenger of love will be here to carry some of the sweet melody to you in your little study by the Merrimac.

.
If I were with you to-day I would give you eighty-three kisses, one for each year you have lived. Eighty-three years seems very long to me. Does it seem as long to you?

.
The happy Christmas time is almost here ! I can hardly wait for the fun to begin ! I hope your Christmas Day will be a very happy one and that the New Year will be full of brightness and joy for you and every one.

Your loving little friend,

HELEN A. KELLER.

SECTION I.

STUDY OF LETTER FORMS.

LESSON 1.

Answer in class the questions given below. Make each answer a complete sentence.

Where was this letter written ? What mark separates the name of the town from that of the state ? Read the date, or the part of the heading, that tells in what month and on what day of the month the letter was written. What mark separates these two items of the date ? In what year was the letter written ? What mark separates this third item from the second ? Where are the capital letters ? Why ? Where are the periods ? Why ? The part of the letter that tells when and where it was written is called the heading. Where on the page is the heading written ? The full sentence of the heading would be : — This letter is written in Boston, Mass., on the seventeenth day of December, in the year 1890.

To whom is the letter written ? Helen Keller

greeted him with the words, "Dear, kind Poet." This part of a letter is called the greeting, or salutation. Where are the capital letters in the greeting? Where on the page is the greeting written? What two marks are placed after the greeting, or salutation?

Read the first line of the body of the letter. Where is the first word written?

What words close the letter; just before the name of the writer? Where is this close, or complimentary ending, written? Where are the capital letters? Why? What mark is placed between the close and the signature, or the name signed by the writer?

Where on the page is the signature written?

Notice that in the first paragraph, the questions all relate to the heading; in the second, to the greeting, or salutation; in the third, to the body of the letter; in the fourth, to the close, or complimentary ending; in the fifth, to the signature.

What are the five parts of a letter? What are the parts of the heading?

LESSON 2.

Read to yourself the following statements and directions, and think of their meaning.

Compare each with Helen Keller's letter. Look to see if every direction is followed there.

The heading of a letter tells: (1) in what town

and state the letter was written ; (2) in what month and on what day of the month ; (3) in what year. Place a comma between the name of the town and the name of the state. Separate by commas the three parts or items of the heading (place, day of month, and year). Write the heading in the upper right corner of the page. If the paper is ruled, write on the first line ; if unruled, about two inches from the top of ordinary letter paper. Since the heading is only a shortened sentence, place a period at the end of the heading, as at the end of all other sentences.

Begin the greeting, or salutation, at the left hand margin on the line below the heading. Begin with a capital letter the first word of the salutation and the word showing to whom it is written. Place a comma and a dash at the end of the salutation.

Begin the body of the letter under the punctuation mark which follows the greeting ; or, if the greeting is long, under the third word of the greeting.

Write the close, or complimentary ending, on the line below the last line of the body of the letter. Begin the close near the middle of the line. Begin the first word with a capital letter. Place a comma at the end of the complimentary close, to separate it from the signature.

Write the signature on the line below the complimentary close. Place a period at the end.

In signing the name, it is usual to write only

the first, or initial, letter of the middle name. Like all other abbreviations, it ends with a period.

SECTION II.

WRITTEN AND ORAL LESSON.

Copy Helen Keller's letter once.

Compare your copy with the book. Be sure to have every capital and every mark correctly placed.

Answer the following questions in class.

Where are capitals used in this letter? What is the reason for each? What is the reason for the use of each comma? of each period? Where are the comma and the dash used together?

SECTION III.

FOR WRITING.

Write a letter to some friend younger than yourself, who has not yet learned the correct forms to be used in writing a letter. Tell him how and where to write the heading, the greeting, the body of the letter, the close, and the signature. Be sure that you write each part just as it is written in the letter Helen Keller wrote to Mr. Whittier. Be sure to spell the words correctly. How many paragraphs will there be in your letter?

SECTION IV.

STUDY OF EXCLAMATIONS.

LESSON 1.

When one is full of strong feeling, — as of delight, admiration, love, wonder, surprise, joy, grief, fear, anxiety, dread, anger, pleasure, or pain, — he speaks out suddenly, or exclaims. The words he uses are called an exclamation. Observe the exclamations in Helen Keller's letter. Observe the mark at the end of each.

In writing a sentence that shows sudden strong feeling, an exclamation mark (!) is used to close the sentence.

Find in your reader or any other book, exclamations that show that some one was greatly surprised ; vexed ; full of joy ; filled with fear ; pain ; grief.

Read your sentences in class. The pupils in the class may tell what feeling is expressed.

LESSON 2.

The story of Caleb Plummer and his blind daughter is told by Dickens in his "Cricket on the Hearth." It is a charming story, the story of a father's love.

Tell what feeling you think is expressed by each exclamation in the following extract from this book.

Copy the extract, with every mark correctly placed.

"Bertha!" said Caleb softly. "What has happened? How changed you are, my darling, in a few hours — since this morning! You silent and dull all day! What is it? Tell me!"

"Oh, father, father!" cried the blind girl, bursting into tears. "Oh, my hard, hard fate!"

Caleb drew his hands across his eyes before he answered her.

"But think how cheerful and how happy you have been, Bertha! How good, and how much loved, by many people!"

"That strikes me to the heart, dear father! Always so mindful of me! Always so kind to me!"

Caleb was very much perplexed to understand her.

"To be — to be blind, Bertha, my poor dear," he faltered, "is a great affliction; but" —

"I have never felt it!" cried the blind girl. "I have never felt it, in its fullness. Never! I have sometimes wished that I could see you, . . . that I might know what it is I treasure up" (she laid her hands upon her breast) "and hold here! That I might be sure I have it right! . . . But I have never had these feelings long. They have passed. . ."

"And they will again," said Caleb.

Learn : —

The exclamation point should close a sentence that tells of any sudden, strong feeling.

Every written sentence closes with a period, a question mark, or an exclamation point.

CHAPTER VI.

SECTION I.

LETTER WRITING.

THE poet, Whittier, answered Helen Keller's letter. His reply was written at Oak Knoll, Danvers, Mass.

"My dear young friend," was his greeting.

"I was very glad," he wrote, "to have such a pleasant letter on my birthday. I had two or three hundred other letters, but yours was one of the most welcome of all."

Telling her how he passed the day at Oak Knoll, he said that, as the sun did not shine, they had great open wood fires in the rooms.

His letter told of his receiving roses and other flowers from distant friends, and fruits of all kinds from California; and of talking with some relatives and dear old friends who spent the day with him.

In answer to her question about his age, he said that he did not wonder she thought eighty-three years a long time; but he added, "It seems a very little while since I was a boy playing on the old farm at Haverhill."

Thanking her for her good wishes, he sent his

best regards to Miss Sullivan, her teacher, and a great deal of love to little Helen herself.

His closing words were, "Thy old friend, John G. Whittier."

Write the letter that Whittier wrote to Helen Keller as you think he wrote it. Be sure to spell the words correctly. Remember from what place he wrote. Date the letter, Dec. 22, 1890. Remember how he closed and signed his letter.

SECTION II.

WRITTEN SPELLING LESSON.

Write the following from dictation.

But the best thing of all was that his everyday life was as pure and sweet as his writings. His most perfect poem was his life from beginning to end.

(This was said of John G. Whittier by one who knew him well.)

SECTION III.

CORRECT USE OF "WROTE" AND "WRITTEN."

Copy the following sentences, fill the blanks and read your sentences aloud in class.

I wrote —.

We wrote —.

You wrote —.

You wrote —.

My friend Mary wrote —.

They wrote —.

I have written —.

We have written —.

You have written —.

You have written —.

She has written —.

They have written —.

Be ready to ask five different persons in the class how many letters they have written during the last month, and to answer the same question when asked by others. Tell how many you think your father or mother has written ; to whom you wrote last week ; how many letters you wrote yesterday.

Read the following sentences aloud, filling each blank with wrote or written.

Who has — the longest letter ? Susan has — the best. I have — too carelessly. You have — better to-day than yesterday. Have John and Mary — more carefully than I ? They have — many letters.

Who — the longest letter yesterday ? Alice — the best. I — better this morning than I did yesterday. My sisters — ten letters last week.

Answer these questions :

Which of the two words, *wrote* or *written*, is used with *has*, *had*, or *have* ? Which may never be used with one of these words ?

Learn : —

Never use *wrote* with *has*, *have*, or *had*.

SECTION III.

CORRECT WRITING OF NAMES AND INITIALS.

Copy the names given on the next page, and answer the questions that follow them.

James Russell Lowell.

James R. Lowell.

Henry Wadsworth Longfellow.

Henry W. Longfellow.

William Cullen Bryant.

William C. Bryant.

John Greenleaf Whittier.

John G. Whittier.

In the second list, the first letter, or initial, of the middle name, is written instead of the full name. What letters are omitted in each case? What is always used in place of the omitted letters?

Write the four names again, using the initials for the first two names.

Which of these are names given by the parents, or Christian names? Which are family names, or surnames?

What is an initial? How are initials written? Why are they capital letters?

Copy the Christian names from the following :

Now I wonder what would please her —

Charlotte, Julia, or Louisa!

Ann and Mary, they're too common;

Joan's too formal for a woman;

Jane's a prettier name beside;

But we had a Jane that died.

They would say if 't were Rebecca

That she was a little Quaker.

.

None that I have named as yet

Are as good as Margaret;

Emily is neat and fine;

What do you think of Caroline?¹

MARY LAMB.

¹ From *Choosing a Name*.

CHAPTER VII.

A STORY tells of somebody doing something. To tell a story well is to make others see one picture after another, as one act follows another.

Read and discuss this story in the reading class.

SAINT GUIDO.¹

1. St. Guido ran out at the garden gate into a sandy lane, and down the lane till he came to a grassy bank. He caught hold of the bunches of grass and so pulled himself up. There was a footpath on the top which went straight in between fir-trees, and as he ran along they stood on each side of him like green walls. They were very near together, and, even at the top, the space between them was so narrow that the sky seemed to come down, and the clouds to be sailing but just over them, as if they would catch and tear in the fir-trees. The path was so little used that it had grown green; and as he ran he knocked dead branches out of his way. Just as he was getting tired of running, he reached the end of the path, and came out into a wheat-field. The wheat did not grow very closely, and the space was filled with azure corn-flowers. St. Guido thought he was safe away now, so he stopped to look.

2. His name was not really Guido, but those who loved him had called him so in order to try and express their hearts about him. For they thought if a great painter

¹ Pronounced Gwē'do.

could be a little boy, then he would be something like this one. Those golden curls shaking about his head as he ran and filling the air with radiance round his brow, looked like a circlet of glory. So they called him St. Guido, and a very, very wild saint he was. He stood quite still in the corn-field, because he expected that in a minute the magic would begin, and something would speak to him. His cheeks, which had been flushed with running, grew less hot, but I cannot tell you the exact color they were, for his skin was so white and clear, it would not tan under the sun, yet being always out-of-doors it had taken the faintest tint of golden brown mixed with rosiness. His eyes, which had been wide open, as they always were when full of mischief, became softer, and his long eyelashes drooped over them.

3. But as the magic did not begin, Guido walked on slowly into the wheat, which rose nearly to his head, though it was not yet so tall as it would be before the reapers came. He did not break any of the stalks, or bend them down and step on them; he passed between them, and they yielded on either side. The wheat-ears were pale gold, having only just left off their green, and they surrounded him on all sides as if he were bathing.

4. A butterfly painted a velvety red with white spots came floating along the surface of the corn, and played round his cap, which was a little higher, and was so tinted by the sun that the butterfly was inclined to settle on it. Guido put up his hand to catch the butterfly, but the butterfly was too quick — with a snap of his wings disdainfully mocking the idea of catching him, away he went. Guido nearly stepped on a bumble-bee — buzz-zz! — the bee was so alarmed he actually crept up Guido's knickers to the knee and even then knocked himself against a wheat-ear when he started to fly. Guido kept quite still

while the bumble-bee was on his knee, knowing that he should not be stung if he did not move. He knew, too, that bumble-bees have stings though people often say they have not, and the reason people think they do not possess them is because bumble-bees are so good-natured and never sting unless they are very much provoked.

5. Next he picked a corn-buttercup; the flowers were much smaller than the great buttercups which grew in the meadows, and these were not golden but colored like brass. His foot caught in a creeper, and he nearly tumbled; — it was a vine of bindweed which went twisting round and round two stalks of wheat in a spiral, binding them together as if some one had wound string about them. There was one ear of wheat which had black specks on it, and another which had so much black that the grains seemed changed and gone, leaving nothing but blackness. He touched it, and it stained his hands like a dark powder; and then he saw that it was not perfectly black as charcoal is, it was a little red. Something was burning up the corn there just as if fire had been set to the ears. Guido went on and found another place where there was hardly any wheat at all, and the stalks that grew were so short they only came above his knee. The wheat-ears were thin and small, and looked as if they were nothing but chaff. But this place being open was full of flowers, — the lovely azure corn-flowers which the people call blue-bottles.

6. Guido took two; they were curious flowers with knobs surrounded with little blue flowers like a lady's bonnet. They were a beautiful blue, not like any other blue, not like the violets in the garden, or the sky over the trees, or the geranium in the grass, or the bird's-eyes by the path. He loved them and held them tight in his hand, and went on, leaving the red pimpernel wide open to the dry air

behind him; but the may-weed was everywhere. The may-weed had white flowers like a moon-daisy, but not so large, and leaves like moss. He could not walk without stepping on those mossy tufts, though he did not want to hurt them. In a minute afterwards, as he was walking, he heard a quick rush, and saw the wheat-ears sway this way and that as if a puff of wind had struck them.

7. Guido stood still and his eyes opened very wide; he had forgotten to cut a stick to fight with; he watched the wheat-ears sway, and could see them move for some distance, and he did not know what it was. Perhaps it was a wild boar or a yellow lion, or some creature no one had ever seen; he would not go back, but he wished he had cut a nice stick. Just then a swallow swooped down, and came flying over the wheat so close that Guido almost felt the flutter of his wings; and, as he passed, he whispered to Guido that it was only a hare. "Then why did he run away?" said Guido; "I should not have hurt him." But the swallow had gone up high into the sky again, and did not hear him. All the time Guido was descending the slope, for little feet always go down hill as water does, and when he looked back he found that he had left the fir-trees so far behind he was in the middle of the field. If any had looked they could hardly have seen him, and if he had taken his cap off they could not have done so because the yellow curls would be so much the same color as the yellow corn. He stooped to see how nicely he could hide himself, then he knelt, and in a minute sat down, so that the wheat rose high above him.

8. Another bumble-bee went over along the tips of the wheat — burr-rr — as he passed; then a scarlet fly; and next a bright yellow wasp, who was telling a friend flying behind him that he knew where there was such a capital piece of wood to bite up into tiny pieces and make into

paper for the nest in the thatch, but his friend wanted to go to the house because there was a pear quite ripe there on the wall. Next came a moth, and after the moth a golden fly, and three gnats, and a mouse ran along the dry ground with a curious sniffing rustle close to Guido. A shrill cry came down out of the air, and, looking up, he saw two swifts turning circles, and as they passed each other they shrieked — their voices were so shrill they shrieked. They were only saying that in a month their little swifts in the slates would be able to fly. While he sat so quiet on the ground and hidden by the wheat, he heard a cuckoo such a long way off it sounded like a watch when it is covered up. "Cuckoo" did not come full and distinct — it was such a tiny little "cuckoo" caught in the hollow of Guido's ear. The cuckoo must have been a mile away.

9. Suddenly he thought something went over, and yet he did not see it — perhaps it was the shadow — and he looked up and saw a large bird not very far up, not farther than he could fling, or shoot his arrows, and the bird was fluttering his wings, but did not move away farther, as if he had been tied in the air. Guido knew it was a hawk, and the hawk was staying there to see if there was a mouse or a little bird in the wheat. After a minute the hawk stopped fluttering, and lifted his wings together as a butterfly does when he shuts his, and down the hawk came, straight into the corn. "Go away!" shouted Guido, jumping up, and flinging his cap; and the hawk, dreadfully frightened and terribly cross, checked himself and rose again with an angry rush. So the mouse escaped, but Guido could not find his cap for some time. Then he went on, and still the ground sloping sent him down the hill till he came close to the copse.

10. Some sparrows came out from the copse, and he

stopped and saw one of them perch on a stalk of wheat with one foot above the other sideways, so that he could pick at the ear and get the corn. Guido watched the sparrow clear the ear, then he moved, and the sparrows flew back to the copse, where they chattered at him for disturbing them. There was a ditch between the corn and the copse, and a streamlet; he picked up a stone and threw it in, and the splash frightened a rabbit, who slipped over the bank and into a hole. The boughs of an oak reached out across to the corn, and made so pleasant a shade that Guido, who was very hot from walking in the sun, sat down on the bank of the streamlet with his feet dangling over it, and watched the floating grass sway slowly as the water ran. Gently he leaned back till his hat rested on the sloping ground; he raised one knee, and left the other foot over the verge where the tip of the tallest rushes touched it.

11. Now, while he was lying down, and the tip of the rushes touched his feet, there came a little wind, and the wheat swung to and fro, the oak-leaves rustled, the rushes bowed, and the shadows slipped forward and back again. Then it was still, and the nearest wheat-ear to Guido nodded his head, and began to tell him a story.

RICHARD JEFFERIES.

In reading the first paragraph of the story of St. Guido, do you see one picture after another as the boy ran, caught hold of the bunches of grass, pulled himself up, ran along the path, knocked the branches out of his way, reached the end of the pathway, and came out into the wheat-field? As you go with him from the garden to the wheat-field, do you see what he saw?

SECTION I.

ORAL AND WRITTEN LESSONS BASED ON STORY.

LESSON 1.

Write the sentences given below, filling the blanks with words used to describe one thing after another as Guido saw each.

Read your sentences in class, pointing out the words that name what he saw and the words that describe what he saw.

He saw a — lane ; a — bank ; a footpath which — — — — — ; fir-trees — — — — —
— — — — —, with a space between them so — — — — — that
— — — — — ; clouds — — — — — just over
them, as if — — — — — ;
a path — — — — — and — — — — —, with — — — — — branches
in the way. Coming into the wheat-field, he saw wheat
growing not — — — — —, with — — — — — corn-flowers growing
in the spaces.

LESSON 2.

Copy from the second paragraph the following words used to describe.

After each, write the name of that which is described.

In class, answer the questions at the end of the lesson.

a great —	hot —	faintest —
a little —	softer —	wide open —
golden —	white —	long —
wild —	clear —	

Which words tell something about the color of the thing described? amount? size? shape? Which tells some quality?

LESSON 3.

Write a list of words from the story that tell what Guido did.

LESSON 4.

Write a list of the names of the animals, including the insects, that appear in this story.

In class, tell which of these you would be likely to see if you spent a day in the fields or woods near your home.

LESSON 5.

Copy, from the sixth and eighth paragraphs, a list of words and groups of words used to describe.

After each, write the name of that which is described.

LESSON 6.

Read several times, very thoughtfully, the second paragraph,— a word-picture of St. Guido. Read again Whittier's picture of a barefoot boy.

As you see in your mind the pictures of the two boys, tell in what ways they seem to you like each other, and in what ways unlike.

SECTION II.

SPELLING LESSONS.

LESSON 1.

Spell the words in the list you made in your study of the fourth lesson in the first section.

LESSON 2.

Spell the words in the list you made in your study of the fifth lesson.

LESSON 3.

Write this selection from dictation and be able to spell all the words orally.

When at home alone I sit
And am very tired of it,
I have just to shut my eyes
To go sailing through the skies —
To go sailing far away
To the pleasant Land of Play;
To the fairy land afar
Where the Little People are;
Where the clover-tops are trees,
And the rain-pools are the seas,
And the leaves like little ships
Sail about on tiny trips;
And above the daisy tree
Through the grasses,
High o'erhead the Bumble Bee
Hums and passes.

ROBERT LOUIS STEVENSON.¹

¹ From "The Little Land" in *A Child's Garden of Verses*, copyright, 1895, by Charles Scribner's Sons.

SECTION III.

STUDY OF DICTATION FOR CLASS CONVERSATION.

Give the reason for each capital letter in the last selection. The word *are* is used three times. Why *are* instead of *is*? How many stanzas? How many verses? Give each pair of rhyming words.

What are said to be like "little ships"? What does the child imagine the clover-tops are? Can you sit at home alone and play that you sail far away into another land? Can you imagine a land where the people are so little that clover-tops seem like trees above their heads? Did you ever sail leaves and sticks on pools of water and play they were little ships? Tell about it.

SECTION IV.

FOR WRITING.

Write an account of a short walk you have taken or imagine yourself to have taken.

It may be from home to school, taking you through the woods or along the banks of a stream or, possibly, across the prairie, with few or no trees in sight. You may have walked to the top of a hill; up a mountain side or down into a valley; to a farm-house or to a town; to a pasture or to a city park. Perhaps you sang, jumped, laughed, drove the cows, called your dog, shouted, whistled, or gathered flowers as you walked or ran. Perhaps you met some boys and girls you knew. You probably saw several animals.

Write for your subject: A Walk from — to —. (Be sure to begin with capital letters the words with which you fill the blank spaces, and to close the title with a period.) Imagine that you are telling some friends about this walk. Make them see you and what you saw, as you go from one place to another.

SECTION V.

STUDY OF COMPOSITION.

Copy from your composition the words that tell what you did, and the words used to describe what you saw. Write them in separate lists.

SECTION VI.

FOR MEMORIZING.

After listening to the teacher's reading of the following poem by Helen Hunt Jackson, read the entire poem silently. Then learn it by heart, one stanza at a time.

"DOWN TO SLEEP."

November woods are bare and still ;
November days are clear and bright ;
Each noon burns up the morning's chill ;
The morning's snow is gone by night ;
Each day my steps grow slow, grow light,
As through the woods I reverent creep,
Watching all things lie "down to sleep."

I never knew before what beds,
Fragrant to smell, and soft to touch,
The forest sifts and shapes and spreads ;

I never knew before how much
Of human sound there is in such
Low tones as through the forest sweep
When all wild things lie "down to sleep."

Each day I find new coverlids
Tucked in, and more sweet eyes shut tight ;
Sometimes the viewless mother bids
Her ferns kneel down, full in my sight ;
I hear their chorus of "goodnight" ;
And half I smile, and half I weep,
Listening while they lie "down to sleep."

November woods are bare and still ;
November days are bright and good ;
Life's noon burns up life's morning chill ;
Life's night rests feet which long have stood .
Some warm, soft bed, in field or wood,
The mother will not fail to keep,
Where we can lay us "down to sleep."

H. H.

SECTION VII.

REVIEW OF PUNCTUATION MARKS.

Marks are used in written sentences to help the reader get the meaning of the writer. The marks used for this purpose are called "punctuation marks," because *to punctuate* means *to mark with points*.

Name the punctuation marks you have learned to use.

Write the following paragraph from dictation, and give the reason for each mark used.

Rain! Rain! Rain! Will it never stop? Everything is laughing and rejoicing. A good summer storm is a rain of riches. Rain! Rain! Rain! The roots catch the willing drops and turn them out in berries, apples, grains, and grasses:

HENRY WARD BEECHER.

Write from dictation a paragraph selected by the teacher.

GENERAL REVIEW.

AN HOUR OF READING, RECITATION, AND SONG.¹

Be ready to recite the poems and quotations you have learned; to read your account of the day you would like to spend in harvest field or wood; to tell the story of Ceres; to read your description of an ear of corn; to read aloud selections from *Hiawatha* on page 18; to tell what you know about the poet, John G. Whittier; to read Helen Keller's letter to him; to read his reply.

¹ The teacher will assign the parts and arrange the programme.

CHAPTER VIII.

SECTION I.

STUDY OF THE STORY OF ST. GUIDO (continued).

LESSON 1.

Find the following expressions in the story.

Observe that each helps you to see how something looked or how something was done.

Tell what each helps you to see.

like green walls

as if they would catch and tear in the fir-trees

like this one (boy)

like a circlet of glory

as if he were bathing

like brass

as if some one had wound string about them

like a dark powder

as if fire had been set to the ears

as if they were nothing but chaff

like a lady's bonnet

like a moon-daisy

like moss

as if a puff of wind had struck them

as water does

like a watch

as if he had been tied in the air

as a butterfly does

LESSON 2.

Find one word that means "like velvet"; one

that means "like moss." Observe that some of these expressions that help us to see how somebody or something looked or acted, begin with the word *like*; and that others begin with *as*, or *as if*. Observe that one of them is always followed by a word, and never by a statement, to tell what the thing described is like. Tell which of these words — *like*, *as*, or *as if* — is followed by a word, and never by a statement.

Learn : —

When the word *like* is used to show how a person or thing looks, feels, or acts, it should be followed by the *name* of that which it is like, and never by a statement.

A group of words that does not make a statement, and is used like a single word, is called a phrase.

A part of a sentence that makes a statement is called a clause.

SECTION II.

CORRECT USE OF PHRASES WITH THE WORD "LIKE."

Write complete sentences containing the following phrases.

Read your sentences aloud in class and tell what single word of the same meaning might be used for each one of the phrases.

like a bird
like an apple
like a marble
like gold
like snow

like a wall
like the wind
like the rustle of leaves
like velvet
like silver

For a week make lists of sentences you hear,¹ in which *like* is used to tell how somebody or something looks, feels, or acts. Write these sentences in two groups, those you think are correct and those you think are incorrect. At the end of the week write them on the board in class for discussion and correction.

SECTION III.

SPELLING LESSON.

Write the next paragraph from dictation and be able to spell all the words orally.

A little boy took an early walk on an autumn morning. He lay down under an apple-tree. The low branches spread over him like an umbrella. Above his head hung an apple so yellow that it looked like an orange. There was one black spot on the bright shining apple, where an insect had helped himself to the juicy fruit.

SECTION IV.

CORRECT USE OF "A" AND "AN."

Observe that the word an is used seven times in the paragraph in Section III.

Write it seven times, followed by the words with which it is used there.

an ———	an ———	an ———	an ———
an ———	an ———	an ———	

¹ This writing of sentences heard is independent of the regular daily language lessons. The class discussion at the end of the week will take a part of the time of the language period of the day.

Look closely at the words following *an*. Write the first letters of these words. How many different letters are used? Name them.

Turn to your reading lesson, and make a list of ten words before which *an* is used instead of *a*. Give the first letters of these words.

An is used instead of *a* before *a*, *e*, *i*, *o*, and *u* because it is not easy for the organs of speech to use *a* before these sounds and it is not easy for them to use *an* before the other sounds.

These five letters — *a*, *e*, *i*, *o*, *u* — are called vowels because they stand for the most open sounds that can be made. The word *vowel* means a *sound that is open, clear, and full*.

Learn : —

An should be used instead of *a* before words beginning with a vowel sound.

SECTION V.

A LETTER.

Write a letter telling of some trip you have just taken, or imagine you have taken, to a city, village, or place in the country that you have never visited before.

You are writing about it to a friend who has never been there. You may have visited friends, or you may have stayed at the hotel; you may have driven, traveled by automobile, railroad, or boat; or perhaps you rode on horseback. In the city or in the country you saw many things that

you are sure your friend has never seen. Describe several objects and actions by telling what somebody or something looked or acted like.

SECTION VI.

CONTRACTIONS.¹

LESSON 1.

Copy these sentences.

My sister does n't take as many trips as I do.

Girls don't go away from home as often as boys do.

They don't like to leave the family.

I don't often take long trips.

My brother does n't take long journeys, but he goes often.

What two words are drawn together, or contracted, in writing the word *don't*? What letter is omitted? The mark that takes the place of the omitted letter is called an apostrophe.

To contract is to draw together. Don't is called a contraction because two words are drawn together, or contracted.

Does n't is the contraction of what two words? What letter is omitted? What is used in place of it?

Learn : —

In writing a contraction, an apostrophe (') is used in place of the omitted letter or letters.

¹ See page 190 in Appendix.

LESSON 2.

Find ten other contractions used in poems and stories in this book.

Copy them, and tell what two words are contracted to make each.

SECTION VII.

CORRECT USE OF "DO," "DOES," "DON'T," AND "DOES N'T."

Read the incomplete sentences, and fill the blanks to complete them.

Answer the questions that follow them.

I do not —.

We do not —.

You do not —.

Children do not —.

He does not —.

They do not —.

She does not —.

The stars do not —.

The sun does not —.

Which of the two words, *do* or *does*, is used with the word *I*? Which in speaking of more than one person or thing? Which is used in speaking of one person or thing?

Learn : —

Do is used in speaking of more than one person or thing and with the words *you* and *I*.

Does is used in speaking of one person or thing, except with the words *you* and *I*.

Read the sentences above, changing *do not* to the contraction *don't*, and *does not* to the contraction *does n't*.

Learn : —

Since ***don't*** is the contraction of *do not* and ***does n't*** is the contraction of *does not*, *don't* should never be used with *he*, *she*, or *it*.

CHAPTER IX.

SECTION I.

FOR READING AND DISCUSSION.

Read the selection, and try to see the pictures described.

CHRISTMAS EVERYWHERE.

Everywhere, everywhere, Christmas to-night!
Christmas in lands of the fir-tree and pine,
Christmas in lands of the palm-tree and vine,
Christmas where snow peaks stand solemn and white,
Christmas where corn-fields lie sunny and bright!

Christmas where children are hopeful and gay,
Christmas where old men are patient and gray;
Christmas where peace, like a dove in its flight,
Broods o'er brave men in the thick of the fight;
Everywhere, everywhere, Christmas to-night.

For the Christ Child who comes is the master of all;
No palace too great and no cottage too small.

PHILLIPS BROOKS.

Do you live in the land of the fir-tree and pine,
or in the land of the palm-tree and vine? Do "sol-
emn white snow peaks" stand about your home?

If not, did you ever visit a country where such snow-covered mountain peaks are? Find in your geography a picture that the second line would describe; a picture described by the third line; by the fourth; by the last line of the stanza.

SECTION II.

SPELLING LESSON.

Study for spelling lessons the words in Phillips Brooks's lines until you can write the entire selection from dictation. Observe the punctuation and capital letters.

Point out a contraction. What letter is omitted? What is used in place of the omitted letter?

What word, used nine times in these lines, always begins with a capital letter?

Learn:—

The name of a holiday should begin with a capital letter.

SECTION III.

FOR READING AND CLASS CONVERSATION.

Read the following story of Christmas in Germany and try to see the picture.

In class conversation, answer the questions at the end of the section.

CHRISTMAS IN GERMANY.

Oh, the Christmas in the heart, the Christmas of the home, the sweet, simple Christmas we find in Germany, the land of the Christmas tree!

The day before Christmas, the streets seem a forest of moving fir-trees. One is carried to every house, and many to the graves in the churchyard. No family is without one, for here the rich provide for the poor. Baskets of sweetmeats and a tree will be sent to every humble home.

Each family circle will be sacredly shut in from the world on Christmas Eve; but the love is not shut in. That has been spreading itself abroad for many a day, and all the sweeter is each Christmas because other and poorer homes have been remembered. So sacred is the family circle to-night, that we hesitate even to peep; but we cannot resist the radiant, happy faces of the children, that need the light of no Yule Log to brighten them.

Knecht Rupert called last night to find out who had been good, and who naughty. To the good, he promised presents; to the naughty, those ugly rods we saw sticking up all around in the shops, — a sort of stick-broom tied together in the middle, making a brush at each end.

For a few hours there are many quaking hearts; but Kristine, a beautiful maiden in white, has just come as a messenger from Christ, to grant forgiveness to all the boys and girls.

She is about to open the door into the room where stands the wonderful tree! Could eyes of children open wider? There it is, a blaze of glory! lighted with a hundred candles of all colors, glittering with gold and silver balls and spangles, and laden with bright-colored knick-knacks without number!

Under the tree is a little landscape of moss and tiny trees, with mountains, valleys, meadows and brooks, sheep and cattle browsing in the field, a stable, a manger, Joseph and Mary sitting by it; shepherds in the distance are following a star.

No wonder the little ones are breathless for a moment ! Then how they clap their hands, laugh, and hop about ! Most beautiful sight of all, they throw their arms about mother, about father, about grandmother and grandfather, and about each other ; kisses fall like rain. The love can't keep inside their little bounding hearts.

But their eyes wander from the tree to the long table in the centre of the room ; for there are presents for every one from grandfather to baby Gretchen. Not a servant is forgotten. Every one has prepared something for each member of the family, — simple homemade gifts, with loving thoughts wrought into them by loving hands.

We may forget the plates of Pfefferkuchen¹ and Marzipan,² but Max, Pauline, and all the rest do not, for these cakes and candies play an important part in every German Christmas.

Shall we ever in this world see a nearer approach to perfect happiness than reigns here ? Even after the fond mother has tucked the little babes away under (not over) their feather beds, little golden-haired Louise murmurs in her sleep, as she hugs her precious new doll, " Oh, 't was such a beautiful, beautiful time ! "

What is it that we do almost unwillingly, and still can scarcely help doing, as the family are gathered together Christmas Eve ? Read the sentence that tells this. What word is used in the story instead of *trembling* ? How is it used ? What is a message ? What is a person called who carries a message from one to another ?

¹ Pfef'-fer-kuch-en.

² Mar'-tsi-pan.

SECTION IV.

FOR WRITING.

Imagine that you are spending the Christmas holidays in Germany. You belong to a "Home Club" of boys and girls. They have asked you to write to them telling about your Christmas Eve. You write the account and send it to be read to the Club at the next meeting.

Before writing, learn all you can from friends, from pictures, and from other books, about Christmas celebrations in Germany.

SECTION V.

FOR READING, CLASS CONVERSATION, AND ORAL REPRODUCTION.

After reading and discussing the following story in the reading class, tell it in your own words in the language class.

THE LEGEND OF ST. ANTHONY OF PADUA.

Many hundred years ago, there lived in Padua, in Northern Italy, a man who was called "The Good St. Anthony" because he gave his whole life to doing good. Though he had no little ones of his own, he had a father's heart, and spent much of his time in caring for children that were sick and suffering or in trouble of any kind. To make them happy and to teach them to be loving and unselfish was St. Anthony's greatest happiness.

One day as he was walking by the sea, he found a young child lying on the sands, — a babe that had been left alone and uncared for. His heart was touched. He

took the little one in his arms, and pressed it to his breast. He kept the little waif, and tenderly cared for it as his own.

On a certain day it came to pass, that, as the good man lifted his heart to God, thanking Him for the precious gift, a sudden glory shone round about him. The babe nestling in his arms seemed to be the Christ-child himself; angel-faces looked from the clouds, and angel-voices sang, "To live for the children of men is to love the child of God."



Murillo

THE VISION OF ST. ANTHONY

A century is a period of one hundred years.
A legend is a wonderful story that is many cen-

turies old, and was told by the old people to the young of each century, long before it was written.

SECTION VI.

DESCRIPTION OF PICTURE.

The picture, "St. Anthony of Padua," shows what Murillo, the artist, saw and felt when he heard the legend of this saint. Compare the picture you had in your mind from reading the story with the one Murillo painted more than three hundred years ago. This picture hangs in the Berlin Gallery, in the city of Berlin, Germany.

Imagine that you have visited the Berlin Gallery and have enjoyed looking at the picture ; and you are now writing a description of it to your friends.

You tell them first about the principal figure, St. Anthony ; how he looks ; what he is doing. As you wish your friends to know in what part of the picture to look for him you begin by saying : —

"In the foreground, at the right, is St. Anthony, kneeling with the child in his arms."

After describing St. Anthony, tell about the child ; how he looks ; what he is doing.

Next tell about the angels in the clouds ; how they look ; what they are doing.

At the end of your description, tell how the picture makes you feel as you look at it.

Tell the subject, or topic, of each of the four paragraphs you have written.

SECTION VII.

STUDY OF POEM

Each stanza of the following poem paints a beautiful picture. Think of a name that might be given to each of these pictures. Write the names on the board for class discussion.

After reading and discussing, learn the poem by heart.

"WHILE SHEPHERDS WATCHED THEIR FLOCKS
BY NIGHT."

Like small curled feathers, white and soft,
The little clouds went by,
Across the moon, and past the stars,
And down the western sky :
In upland pastures, where the grass
With frosted dew was white,
Like snowy clouds, the young sheep lay,
That first, best Christmas night.

The shepherds slept ; and, glimmering faint,
With twist of thin, blue smoke,
Only their fire's crackling flames
The tender silence broke —
Save where a young lamb raised his head,
Or, when the night wind blew,
A nesting bird would softly stir,
Where dusky olives grew —

With finger on her solemn lip,
Night hushed the shadowy earth,
And only stars and angels saw
The little Saviour's birth ;

Then came such flash of silver light
Across the bending skies,
That wondering shepherds woke, and hid
Their frightened, dazzled eyes!

And all their gentle sleepy flock
Looked up, then slept again,
Nor knew the light that dimmed the stars
Brought endless Peace to men —
Nor even heard the gracious words
That down the ages ring —
“The Christ is born! the Lord has come,
Good-will on earth to bring!”

Then o'er the moonlit, misty fields,
Dumb with the world's great joy,
The shepherds sought the white-walled town,
Where lay the baby boy —
And oh, the gladness of the world,
The glory of the skies,
Because the longed-for Christ looked up
In Mary's happy eyes!

MARGARET DELAND.

CHAPTER X.

SECTION I.

FOR REPRODUCTION.

Draw three pictures that the following stanzas suggest to you, one picture for each stanza.

Learn to spell all the words in the verses.

Write the story that your pictures tell, one paragraph for each picture. Try to use the words in the verses.

COASTING.

A hill ; a sled all painted red, —
The name in yellow ;
A boy in cap, mittens, and wrap ;
A happy fellow !

A track like ice — that's very nice ;
A scrape and rumble ;
A little swerve ; a tricky curve —
And such a tumble !

A whirl ; a stop ; the sled on top ;
Snow all this hiding ;
A merry laugh, — yet this is not half
The fun of sliding !

W. E. MATHER.

SECTION II.

FOR MEMORIZING AND WRITING.

Learn to write from memory.

Out of the bosom of the Air
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
Over the harvest-fields forsaken,
Silent, and soft, and slow
Descends the snow.¹

HENRY WADSWORTH LONGFELLOW.

[The word *Air* is written with a capital letter because the air is spoken of as if it were a person.]

SECTION III.

STUDY OF PICTURE AND STUDY OF WORDS.

Tell as many things as possible about what you see in the picture, beginning your sentences with the following expressions : —

There is —.

There are —.

Here are —.

Here is —.

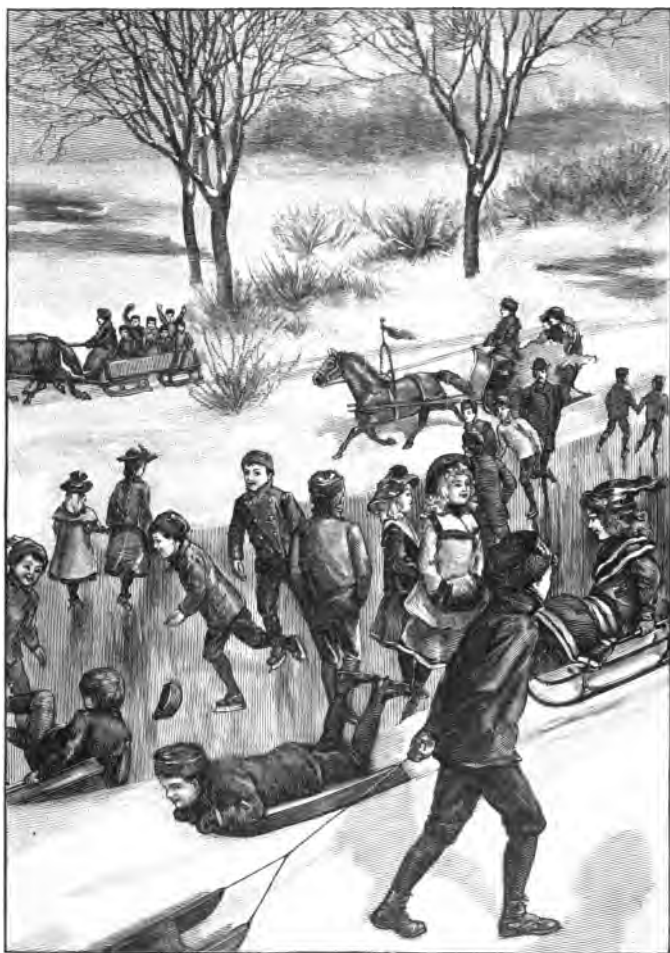
Learn : —

Here means in this place; there means in that place.

This and these point out what is near; *that and those* point out what is farther away. *This and that* point out one person or thing; *these and those* point out more than one.

Make sentences about objects in the picture, using this, that, these, and those correctly.

¹ From *Snow-Flakes*.



WINTER SPORTS

Look at the boys and girls in the picture. Tell something about their faces, clothes, sleds; and tell anything else you notice about them, using the word *their* in each sentence.

Their means *belonging to them*.

Write ten sentences telling about something in the picture, or about something in one of the three pictures you drew.¹ In five of the sentences use the word *there*; in five, the word *their*.

SECTION IV.

STUDY OF POEM.

Learn this poem by heart.

WINTER.

The frost is here,
And fuel is dear,
And woods are sear,
And fires burn clear,
And frost is here
And has bitten the heel of the going year.

Bite, frost, bite!
You roll up away from the light
The blue wood-louse and the plump dormouse,
And the bees are still'd, and the flies are kill'd,
And you bite far into the heart of the house,
But not into mine.

¹ See page 77.

Bite, frost, bite !
 The woods are all the searer,
 The fuel is all the dearer,
 The fires are all the clearer,
 My spring is all the nearer,
 You have bitten into the heart of the earth,
 But not into mine.¹

ALFRED, LORD TENNYSON.

SECTION V.

REVIEW.

What is a contraction? How is it written?

*Write the following contractions from dictation,
 and tell what letters are omitted.*

I'll	had n't	could n't	't is	it's
I'm	is n't	would n't	you're	I've
has n't	are n't	can't	shan't	ne'er
won't	should n't	you'll	there's	you've

Won't is a contraction of *woll not*; *woll* is the old form of *will*.

¹ From *The Window*; or, *The Song of the Wrens*.

CHAPTER XI.

SECTION I.

FOR READING AND DISCUSSION.

THE "barefoot boy" and St. Guido loved to roam about in fields and woods. So did Hiawatha.

This extract from the long poem written by Longfellow tells how Hiawatha tramped through the woods to get what he needed to build a canoe, and how he built it.

THE BUILDING OF THE CANOE.

"Give me of your bark, O Birch-tree!
Of your yellow bark, O Birch-tree!
Growing by the rushing river,
Tall and stately in the valley!
I a light canoe will build me,
Build a swift Cheemaun for sailing,
That shall float upon the river,
Like a yellow leaf in Autumn,
Like a yellow water-lily!

"Lay aside your cloak, O Birch-tree!
Lay aside your white-skin wrapper,
For the Summer-time is coming,
And the sun is warm in heaven,
And you need no white-skin wrapper!"

.
And the tree with all its branches

Rustled in the breeze of morning,
Saying with a sigh of patience,
"Take my cloak, O Hiawatha!"

With his knife the tree he girdled;
Just beneath its lowest branches,
Just above the roots, he cut it,
Till the sap came oozing outward;
Down the trunk, from top to bottom,
Sheer he cleft the bark asunder,
With a wooden wedge he raised it,
Stripped it from the trunk unbroken.

"Give me of your boughs, O Cedar!
Of your strong and pliant branches,
My canoe to make more steady,
Make more strong and firm beneath me!"

Through the summit of the Cedar
Went a sound, a cry of horror,
Went a murmur of resistance;
But it whispered, bending downward,
"Take my boughs, O Hiawatha!"

Down he hewed the boughs of cedar,
Shaped them straightway to a frame-work,
Like two bows he formed and shaped them,
Like two bended bows together.

"Give me of your roots, O Tamarack!
Of your fibrous roots, O Larch-tree!
My canoe to bind together,
So to bind the ends together
That the water may not enter,
That the river may not wet me!"

And the Larch, with all its fibres,
Shivered in the air of morning,
Touched his forehead with its tassels,
Said, with one long sigh of sorrow,
"Take them all, O Hiawatha!"

From the earth he tore the fibres,
Tore the tough roots of the Larch-tree,
Closely sewed the bark together,
Bound it closely to the frame-work.

“Give me of your balm, O Fir-tree!
Of your balsam and your resin,
So to close the seams together
That the water may not enter,
That the river may not wet me!”

And the Fir-tree, tall and sombre,
Sobbed through all its robes of darkness,
Rattled like a shore with pebbles,
Answered wailing, answered weeping,
“Take my balm, O Hiawatha!”

And he took the tears of balsam,
Took the resin of the Fir-tree,
Smeared therewith each seam and fissure,
Made each crevice safe from water.

“Give me of your quills, O Hedgehog!
All your quills, O Kagh, the Hedgehog!
I will make a necklace of them,
Make a girdle for my beauty,
And two stars to deck her bosom!”

From a hollow tree the Hedgehog
With his sleepy eyes looked at him,
Shot his shining quills, like arrows,
Saying with a drowsy murmur,
Through the tangle of his whiskers,
“Take my quills, O Hiawatha!”

From the ground the quills he gathered,
All the little shining arrows,
Stained them red and blue and yellow,
With the juice of roots and berries;
Into his canoe he wrought them,

Round its waist a shining girdle,
 Round its bows a gleaming necklace,
 On its breast two stars resplendent.

Thus the Birch Canoe was builded
 In the valley, by the river,
 In the bosom of the forest ;
 And the forest's life was in it,
 All its mystery and its magic,
 All the lightness of the birch-tree,
 All the toughness of the cedar,
 All the larch's supple sinews ;
 And it floated on the river
 Like a yellow leaf in Autumn,
 Like a yellow water-lily.¹

SECTION II.

STUDY OF WORDS.

LESSON 1.

Copy the following descriptive words.

Be able to give the meaning of each.

After each, write the name of what is described.

tall —.	yellow —.
light —.	fibrous —.
strong —.	red —.
steady —.	gleaming —.
tough —.	supple —.
shining —.	stately —.
plant —.	resplendent —.
somber —.	firm —.
drowsy —.	blue —.

¹ From *The Song of Hiawatha*, Canto VII.

LESSON 2.

Copy the nine words in the first column, and after each write a word of opposite meaning.

LESSON 3.

Group the words of like meaning.

There are three pairs in the lists, and one group of three words. Remember that *like* does not mean *exactly alike*. Words that are of like meaning differ more or less in meaning and use. Each in its own place is a better word to use than any other. Try to find differences in the use and meaning of the words you have grouped as having like meaning.

LESSON 4.

Write sentences that tell what is meant by "the white-skin wrapper" of the birch; the "tassels" of the larch; the fir-trees' "robes of darkness"; "tears of balsam"; the "larch's sinews."

LESSON 5.

Find and copy six descriptive phrases introduced by the word *like*. What rule have you learned about the use of the word *like*? In each phrase, give the name of the thing to which something else is likened.

SECTION III.

STUDY OF PUNCTUATION MARKS AND CAPITAL LETTERS.

LESSON 1.

Hiawatha spoke to, or addressed, the Birch-tree, with the words, "O Birch-tree." In the same sentence in which he addressed the tree by name, what did he say to it? What mark separates what he said, from the name he used in addressing the tree?

How did the Birch-tree address Hiawatha by name in reply? In the same sentence, what did it say to Hiawatha? What mark separates what the tree said from the name used in addressing the Indian boy?

There are nine other sentences in this selection, in which the name of something is used in direct address or in speaking directly to it.

Copy these sentences with every mark used. Observe the use of the comma.

Learn : —

The comma is used to separate the name of the person or thing addressed from what is said to it.

The word *O* should be written as a capital letter. *O* is used instead of *Oh* in direct address. *Oh* is used as an exclamation.

To speak of anything that is not a person as if it were a living person is to *personify* it.

Find the words in this poem that name things personified. Observe the first letter of each.

Learn : —

The name of a thing personified should begin with a capital letter.

LESSON 2.

Read aloud the exact words Hiawatha used in talking to the Birch-tree.

To repeat the words of another is to quote them. The words quoted are called a quotation.

How many lines, or verses, in the quotation you read aloud ?

Observe the marks like inverted commas used before the first word of a quotation. Observe the marks at the close. In what way do they differ from those at the beginning ? The marks before and after a quotation are called quotation marks.

Read aloud the quotation that gives the words of the Birch-tree's reply to Hiawatha. What do you notice about the quotation marks ? About the first word of the quotation ?

Copy, with all the marks, each quotation in this selection. Tell who said each, and to whom it was said.

Learn : —

A direct quotation reports the exact words of another.

Quotation marks are used before and after a direct quotation to show that the quoted words belong to another and not to the writer.

The first word of a direct quotation begins with a capital letter.¹

¹ A quoted word or phrase introduced by itself into a sentence does not usually begin with a capital letter.



S. Jacobsen.

THE FOREST.

SECTION IV.

SPELLING LESSON.

Be ready to write correctly from dictation the following: —

Pines, spruces, firs, cedars, and hemlocks are evergreen trees. The leaves of the larch look like the leaves of evergreen trees, but they fall in the winter. The larch is sometimes called the tamarack tree.

SECTION V.

FOR WRITING.

With a party of boys and girls, you drove out into the woods to get a Christmas tree. Was it for a church or a home tree? Perhaps it was for a poor family of little children whose mother had no way of getting one for them.

Wrapped in blankets and snugly seated in the bottom of a big wagon-box on runners, or on a bobsled, you had a delightful sleighride. You sang and cheered as you passed the farmhouses; and the children and watch-dogs answered.

You stopped to examine the different evergreen trees, and talked about them. You wished to find a tall and stately fir-tree with cones on its branches. You finally chose one, and two boys cut it down.

How did you get it home? What did you do with it when you reached home?

Write a composition on one of the following subjects : —

1. The plan for getting the tree. Who went? Where? When? Why? (Persons, place, time, purpose.)
2. The sleighride.
3. Selection of tree.
4. Taking the tree home.

If you prefer, you may imagine that you and your father or uncle or "big brother" were preparing to build a canoe. You drove to the woods to get what you needed to build it.

On the way you asked what to look for; and why you would need these things in building a canoe. You were greatly interested in the replies.

Write your conversation.

SECTION VI.

CORRECT USE OF "IT" AND "ITS."

Read again the following quotations from "Hiawatha's Building of the Canoe."

Observe that *it* and *its* are used to avoid repeating the name of something. *Its* means *belonging to it*, and so shows possession. Read each quotation aloud, changing *it* and *its* to the words for which they are used.

Write the verses below from dictation.

"Sheer he cleft the bark asunder,
With a wooden wedge he raised it,
Stripped it from the trunk unbroken."

“ And the Larch, with all its fibres,
Shivered in the air of morning,
Touched his forehead with its tassels.”

“ And the Fir-tree, tall and sombre,
Sobbed through all its robes of darkness.”

“ Into his canoe he wrought them,
Round its waist a shining girdle,
Round its bows a gleaming necklace,
On its breast two stars resplendent.”

“ And it floated on the river
Like a yellow leaf in Autumn.”

Learn : —

The possessive *its*, meaning *belonging to it*, is never written with an apostrophe. *It's* is the contraction of *it is*.

CHAPTER XII.

SECTION I.

FOR READING AND DISCUSSION.

Read the story in the reading class.

RHÆCUS: A GREEK MYTH.

In the golden days of old, when flowers had souls, and in each fair tree there lived a fairy dryad, a youth named Rhæcus dwelt in a vale in Greece. One day while straying in a wood, he came upon an old tree just tottering to its fall. He had pity of so fair a tree, and propped it up with gentle care.

Just as he turned to go, a sweet voice murmured from the oak, "Rhæcus." Looking back, he beheld a beautiful dryad. "Rhæcus," she murmured, "for that thou hast been so gentle, ask what thou wilt, and it shall be thine."

Filled with love for so fair a nymph, he cried, "Thy love!"

"It shall be thine," she murmured; "meet me here an hour before the set of sun."

Then Rhæcus, mad with joy, sped to the city, and found some comrades playing at a game. He joined them, and had sorry luck. Yet still for wounded pride he kept on playing.

Late in the afternoon a yellow bee came through the window and buzzed about his head. In anger he struck the little messenger, and sent it bruised out of doors. His

eye followed it, and beheld the sun just sinking out of sight. His heart sank ; out he rushed, and ran through the lengthening shadows over the plain.

Quite out of breath he reached the tree, and called again and yet again. At last a sweet voice mourned from the gloomy oak, " Rhæcus, thou sent'st my little messenger bruised and wounded home. For that thou hast been cruel to this yellow bee, thou canst see me no more. Who would keep my love must love each child of Nature. Farewell ! farewell ! " And Rhæcus's heart was sad ; and to him all earth was sad forevermore.¹

ADAPTED FROM JAMES RUSSELL LOWELL

Answer the following questions in class conversation about the reading lesson.

What is the meaning of *to stray* ; *to totter* ; *to prop* ? What word is used in the story instead of *valley* ? Read, using the word *valley* instead of *vale*. Which sounds better when used in the sentence ?

What expression is used instead of *bad luck* or *poor luck* ? Read the sentence in three ways, using the three expressions. Which do you think sounds the best ?

To *speed* means *to hasten on rapidly*. What does the word *sped* mean ? Read the sentence in which you find this word. Would you like the sentence as well if any other word were used ?

What words might be used instead of *behold* ?

¹ Adapted by Mr. W. F. Webster from the poem *Rhæcus*.

Which do you like the best in this story? The dryad said, "Meet me here an hour before the set of sun." Say this in as many ways as you can without changing the meaning, using other words for "before the set of sun." Which of them all is the best sentence for this story?

SECTION II.

STUDY OF USES OF WORDS.

Observe that the words *murmured*, *cried*, *answered*, and *mourned* are used instead of repeating the word *said* each time. These words show the different ways in which Rhœcus and the dryad spoke.

The words *fair*, *beautiful*, *gloomy*, *gentle*, *cruel*, *sweet*, and *sad* are all used in this story. Tell what each describes.

Give one word having the same meaning as each of these expressions: *not fair*; *not sad*; *not gentle*; *not gloomy*; *not cruel*.

Write in their order the words that show what Rhœcus did.

SECTION III.

ORAL REPRODUCTION.

Tell to the class the story of Rhœcus.

The words that you have written in Section II. show the order to follow in telling the story. If you make others see Rhœcus doing these things,

and make them see and feel what he saw and felt, you will tell the story well.

Observe that the story as told in the book shows :

- (1) the time and place ;
- (2) the principal actor in the story and what he did ;
- (3) the two others, — the fair dryad and the little messenger, — as Rhœcus met them.

SECTION IV.

WRITTEN LESSON.

Learn to write from memory —

He prayeth best, who loveth best
 All things both great and small ;
 For the dear God who loveth us,
 He made and loveth all.¹ S. T. COLERIDGE.

Learn : —

All names of God should begin with capital letters.

SECTION V.

FOR WRITING.²

I.

Write a letter to a brother or sister whom you imagine to be away at school.

Imagine that you are the Fred named in the verses given below, or a sister of Fred's that went with him for the ride and the run. Write in your letter the things Lucy Larcom wrote about Fred as if they were about yourself.

¹ From *The Ancient Mariner*, Part IV.

² Pupils may make selections from the subjects given.

You ate your breakfast that morning, Fred,
As a country boy should eat ;
Then you jumped with your father upon the sled,
And were off to the hills for a load of wood ;
Quiet and patient the oxen stood,
And the snowy world looked cheerful and good,
While you stamped, to warm your feet.

Then your father told you to take a run,
And you started away up the hill ;
You were all alone, but it was such fun !
The larch and the pine-tree seemed racing past
Instead of yourself, you went so fast ;
But, rosy and out of breath, at last
You stood in the sunshine still.

And all of a sudden there came the thought,
While a brown leaf toward you whirled,
And a chickadee sang, as if they brought
Something they meant on purpose for you,
As if the trees to delight you grew,
As if the sky for your sake was blue, —
“ It is such a beautiful world ! ”

The graceful way that the spruce-trees had
Of holding their soft, white load,
You saw and admired ; and your heart was glad,
As you laid on the trunk of a beech your hand,
And beheld the wonderful mountains stand
In a chain of crystal, clear and grand,
At the end of the widening road.

Oh, Fred ! without knowing, you held a gift
That a mine of gold could not buy ;

Something the soul of a man to lift
From the tiresome earth, and to make him see
How beautiful common things can be;
How heaven may be glimpsed through a wayside tree;
The gift of an artist's eye! ¹

LUCY LARCOM.

II.

Did you ever get interested in play, and forget an important errand or appointment? Did you ever know of such neglect of duty that caused great inconvenience or suffering?

Write of such an incident, true or imagined, about yourself or some one else.

III.

Write a story, true or imagined, telling how some one put off, or postponed, doing a kind deed until it was too late.

IV.

Write a story, true or imagined, about kind treatment of a weak or helpless or tiny creature.

V.

Write as if you were a wounded insect or bird.
Tell how you received your wound through the cruelty or thoughtlessness of some boy or girl.

¹ From *The Country Boy*.

CHAPTER XIII.

SECTION I.

STUDY OF QUOTATIONS.

IN the selection, "The Building of the Canoe," (page 82) observe that the quotation, "Take my cloak, O Hiawatha!" is only a part of the whole sentence. What mark of punctuation separates it from the rest of the sentence?

Copy the whole sentence of which the quotation, "Take my boughs, O Hiawatha!" is a part. Be sure to copy all the punctuation marks correctly. Tell what mark separates the quotation from the rest of the sentence.

A quoted sentence is often a part of another sentence. When a direct quotation follows words not quoted, it is usually separated from them by a comma.

Copy, from the story of Rhæcus, three quotations that follow this rule.

SECTION II.

FOR READING AND DISCUSSION.

A fable is a story that is not true, but has a true meaning. Do you know what this fable means?

TWO FROGS.

Once upon a time, two frogs fell into a bowl of cream.
One said, "This is not water! I can't live in it, and I won't try!"

So he sank to the bottom, and died in despair.

The other said, "A strange pool, truly! I'm sure, I don't know what I'm going to live on, but I must keep swimming around and do the best I can."

So he swam about until he tipped over the bowl and saved his life.

Read aloud the first direct quotation in the fable. Read the words just before the quotation. Tell what mark separates the quoted words from the rest of the sentence.

Give the five contractions used in the fable, and tell what letters are omitted in each.

Write the fable from dictation.

SECTION III.

ORAL AND WRITTEN SPELLING LESSONS.

Spell orally the words in this lesson, and write the verses from dictation, using punctuation marks correctly.

AROUND THE WEEK.

Once upon a time the days of the week
Quarreled and made bad weather;
They wanted to know which one was the best,
And so they disputed together.

Monday said, "I wash the clothes ;"
 Tuesday said, "I iron them ;"
 Wednesday said, "I bake the cakes ;"
 Thursday said, "I try them ;"
 Said Friday, "I 'm the day for fish ;"
 Saturday, "The children love me ;"
 Said Sunday, "I 'm the Sabbath day,
 I 'm sure there 's none above me."

Sunday	Sun.	Wednesday	Wed.
Monday	Mon.	Thursday	Thurs.
Tuesday	Tues.	Friday	Fri.
	Saturday	Sat.	

Give the reasons for the commas used in writing the verses. Tell where quotation marks are used, and why. Tell what letters are omitted in each abbreviation in this section. Tell where capital letters are used.

Learn : —

The name of a day of the week should begin with a capital letter.

SECTION IV.

STUDY OF POEM.

Read the following poem several times, and answer the questions about it.

After study and class discussion, learn the poem by heart.

DAYBREAK.

A wind came up out of the sea,
 And said, "O mists, make room for me."

It hailed the ships, and cried, "Sail on,
Ye mariners, the night is gone."

And hurried landward far away,
Crying, "Awake! it is the day."

It said unto the forest, "Shout!
Hang all your leafy banners out!"

It touched the wood-bird's folded wing,
And said, "O bird, awake and sing."

And o'er the farms, "O chanticleer,
Your clarion blow; the day is near."

It whispered to the fields of corn,
"Bow down, and hail the coming morn."

It shouted through the belfry-tower,
"Awake, O bell! proclaim the hour."

It crossed the churchyard with a sigh,
And said, "Not yet! in quiet lie."

HENRY WADSWORTH LONGFELLOW.

What word is used instead of *sailor*? instead of the two words, *toward land*? instead of *trumpet*? What are the forest's "leafy banners"?

Do mists or fogs often lie over the water? When the morning breeze rises, do these mists "make room"? How? Does the wind affect the sailing of the ships? Does it waken birds and

fowls from sleep? Does it make the fields of corn bow down?

Can you imagine yourself borne on the wings of a morning breeze and looking down on the pictures the poem suggests?

Try to see all the following pictures as you read the poem.

The mists over the sea are lifting and disappearing as the wind rushes through them; on the sea sails are filling, and the boats are skimming more rapidly along; villages and towns are awakening from sleep; the branches of the forest trees are waving as the wind sets them in motion. Do you see these pictures?

Do you hear the twitter of birds and the shrill calls of the roosters, as daylight and the fresh morning breeze tell of the dawn of a new day; the rustling of the grain in the fields; the bell in the lonely belfry striking the morning hour?

Everywhere the new day brings new life, — except in the quiet churchyard, where there is stillness by day as by night.

SECTION V.

WRITTEN SPELLING LESSONS.

LESSON 1.

Copy the following lesson once without mistake in spelling or punctuation.

Learn to write the sentences from dictation.

Tell where the quotation marks and capital letters are used.

I have learned part of "The Barefoot Boy." We have all learned "October." My mother read "Hiawatha" to me before I could read myself. In this way she taught me part of the poem and I learned it. Other poems I have learned are "While Shepherds watched their Flocks by Night," "Winter," and "Daybreak." Longfellow wrote one of these poems. My first teacher taught me two other poems that Longfellow wrote. They were "The Children's Hour" and "The Village Blacksmith." We learn a new poem every month.

Learn : —

When the title of a composition, poem, story, newspaper, or book is written as part of a sentence, it should be inclosed in quotation marks.

The important words of a title should begin with capital letters.

LESSON 2.

Write these sentences from dictation.

Each must learn for himself.

One may teach another.

We may learn from others.

Others may learn from us.

We may teach others.

Others may teach us.

Write the sentences given below, filling each blank with the word learned or taught.

Read the completed sentences aloud in class.

Who — you to read ?

I — to read myself.

Last week, Mr. Brown — me to swim.

He said I — quickly.

I have — my little brother to spell.

My father — me to build a canoe.

He has — me many things.

Hiawatha — the language of the birds.

“Many things Nokomis — him.”

“The Barefoot Boy” — “the knowledge never —
in schools.”

The dryad — Rhœcus a lesson. He — it through
suffering.

Experience has — us many lessons.

We have — many lessons from experience.

CHAPTER XIV.

SECTION I.

FOR READING AND DISCUSSION.

MERCURY.

IN the far-off days when the gods dwelt among men, it was necessary that they should have some one to act as their agent and to be their messenger. On account of his special fitness, Mercury was chosen. For it is said that Mercury, who was the patron god of merchants, was very shrewd in making a bargain. Indeed, there were few men who could beat this youth in making a trade, so that the gods fared very well in their dealing with men. Whenever he was sent far away as a messenger, he put on his winged cap and bound on his winged sandals. Then taking the magic wand, which Apollo had given him, and throwing over his shoulders the cloak which made him invisible, he flew like the wind to do his errand.

Mercury did not have to work all the time; and one day, wandering by the seashore, his sandal struck a shell. It gave out a pretty sound. Then Mercury thought that if he could put strings upon it, he could draw from it sweet music. This he did, and he called the beautiful instrument a lyre. This lyre he gave to Apollo in exchange for the caduceus, or magic wand.

Mercury's business was not all with mortals on earth; sometimes his errands took him to the dark regions under the earth. It was Mercury who went to Pluto's realm to bring back to Ceres her daughter Proserpina. And it



WINGED MERCURY.
In the National Museum, Florence.

was he who guided the worn-out souls of men through the dark parts of Hades, past the gates of the sun, and out into the flowery meads of asphodel. W. F. WEBSTER.

SECTION II.

STUDY OF PICTURE OF STATUE OF MERCURY FOR CLASS CONVERSATION.

Why should a figure of Mercury represent him as light, swift, and full of bounding energy? Does this figure seem to you to have caught the spirit of life?

Look for a long time at the position, or pose, of the head, body, and limbs. Tell what you see that makes you feel this sense of swiftness and bounding life. Which makes you feel it more, the pose, or the wings?

The Greeks said that Mercury gave man the gift of speech. As the messenger of Jupiter, he could persuade men to do whatever he wished. Why then is he represented as standing on a tongue?

Observe the wand he carries. Tell how it looks.

SECTION III.

STUDY OF POEM.

Lowell's poem "The Finding of the Lyre" tells of the lyre which Mercury made and gave to Apollo in exchange for his magic wand.

Listen to the teacher's reading of the poem. Then read it silently several times.

THE FINDING OF THE LYRE.

There lay upon the ocean's shore
What once a tortoise served to cover ;
A year or more, with rush and roar,
The surf had rolled it over,
Had played with it, and flung it by,
As wind and weather might decide it,
Then tossed it high where sand-drifts dry
Cheap burial might provide it.

It rested there to bleach or tan,
The rains had soaked, the suns had burned it ;
With many a ban the fisherman
Had stumbled o'er and spurned it ;
And there the fisher-girl would stay,
Conjecturing with her brother
How in their play the poor astray
Might serve some use or other.

So there it lay, through wet and dry,
As empty as the last new sonnet,
Till by and by came Mercury,
And, having mused upon it,
" Why, here," cried he, " the thing of things
In shape, material, and dimension !
Give it but strings, and, lo, it sings,
A wonderful invention ! "

So said, so done ; the chords he strained,
And, as his fingers o'er them hovered,
The shell disdained a soul had gained,
The lyre had been discovered.

O empty world that round us lies,
Dead shell, of soul and thought forsaken,
Brought we but eyes like Mercury's
In thee what songs should waken !

JAMES RUSSELL LOWELL.

SECTION IV.

FOR READING AND DISCUSSION.

In the reading class, read and discuss the story of the magic wand.

THE CADUCEUS, OR THE MAGIC WAND.

Apollo, the half brother of Mercury, was the god of light and music. He, too, had invented a stringed musical instrument, and he felt that Mercury's lyre should belong to him. So one day, after Mercury had been playing some mischievous pranks that greatly annoyed him and had merrily pleaded innocence, Apollo said : —

“I forgive you. In token of our friendship, let us exchange gifts. I will give you my magic wand, and you give me your lyre. But you must promise to give up with it the power to move men by sweet sounds. I, in turn, will yield to you the power that lies in this magic wand. It can bring harmony and peace out of discord and strife. Wherever animals or people are quarreling, you need only to cast this wand before them, and quarrels will cease.”

So the exchange was made, and ever after Apollo carried the lyre, or harp, — the emblem of music ; and Mercury carried the caduceus, or magic wand, — the emblem of friendship and peace.

One day Mercury threw the wand on the ground where two snakes were fighting. They at once twined lovingly

about it. And ever after Mercury kept them there in token of the power of the wand.

SECTION V.

FOR WRITING.

Write the story of the caduceus, or the magic wand.

You may use the following topics (or if you prefer to tell the story differently, you may prepare others of your own): —

1. A Description of the Wand Mercury carries in his Hand.
2. How it came into his Possession.
3. Its Magic Power.
4. An Instance of this Magic Power.

SECTION VI.

ORAL DESCRIPTION.

The statue of the Winged Mercury is in the National Museum at Florence. It is a bronze figure.

Describe it to the class. As you describe, tell the meaning of what you see.

- (1) The Pose.
- (2) The Wings.
- (3) The Tongue.
- (4) The Caduceus.

Tell how the figure impresses you, or makes you feel, as you look at it.

SECTION VII.

STUDY OF WORDS.

Compare these different forms of four words :—

give — gives	gave	given
take — takes	took	taken
break — breaks	broke	broken
speak — speaks	spoke	spoken

Give oral sentences, using the words gave and given as they are used in the story of Mercury.

Which tells that the giving took place in past time? Which of the two words must be used with such words as *has*, *had*, or *have*?

Give three sentences about Mercury or some other Greek god or goddess, using in each sentence the word gave. Make sentences about them, using the word given each time with a different one of the words has, have, had, was, and were.

None of the words in the third list at the beginning of the section may be used to make a statement without some such word as *has*, *have*, or *had*; and none of the words in the second list may be used with such a word as *has*, *have*, or *had*.

The words in the first list are all used to tell of the action as taking place in present time.

Use in oral sentences about Mercury, Rhæcus, or Ceres each word in the second and third lists.

SECTION VIII.

FOR MEMORIZING.

Read and study the poem and the questions, and learn the poem by heart.

WINGS.

Wings that flutter in sunny air ;
Wings that dive and dip and dare ;
Wings of the humming bird flashing by ;
Wings of the lark in the purple sky ;
Wings of the eagle aloft, aloof ;
Wings of the pigeon upon the roof ;
Wings of the storm bird swift and free,
With wild winds sweeping across the sea :
Often and often a voice in me sings, —
O, for the freedom, the freedom of wings !

O, to winnow the air with wings ;
O, to float far above hurtful things —
Things that weary and wear and fret ;
Deep in the azure to fly and forget ;
To touch in a moment the mountain's crest,
Or haste to the valley for home and rest ;
To rock with the pine tree as wild birds may ;
To follow the sailor a summer's day :
Over and over a voice in me sings, —
O, for the freedom, the freedom of wings !

Softly responsive a voice in me sings, —
Thou hast the freedom, the freedom of wings ;
Soon as the glass a second can count,
Into the heavens thy heart may mount ;

Hope may fly to the topmost peak ;
Love its nest in the vale may seek ;
Outspeeding the sailor, Faith's pinions may
Touch the ends of the earth in a summer's day.
Softly responsive a voice in me sings, —
Thou hast the freedom, the freedom of wings.

MARY F. BUTTS.

What word is used instead of *blue* to refer to the blue sky? What word is used instead of *summit* or *highest point*? instead of *wings* in speaking of faith? What word means *ready to answer, or reply*? What is the meaning of *outspeeding*? What word is used in the second stanza instead of *valley*?

CHAPTER XV.

SECTION I.

FOR READING.

Read and discuss the following story in the reading class.

THE STORY OF PHAETHON.¹

Far away in the regions of sunrise, on a golden throne in a shining palace of the sun, sat the bright sun-god, Phœbus Apollo. Near him stood Year, Season, Month, Day, and rosy Hours, ready to attend him on his daily journey around the earth.

Aurora, the goddess of the dawn, had drawn aside the crimson veil of morning; the Hours had harnessed the fire-flashing horses to the car of gold that sparkled with diamonds like shooting flames of fire.

Just as Day was about to lead Apollo to his seat in the flaming chariot, Phaethon entered the place, — Phaethon, coming to ask Apollo to own him as his son. The king looked with pride on the beautiful youth, who was dazzled by the splendor of the scene.

“What wouldst thou, my son?” asked Phœbus, beckoning him to come nearer.

“O Light of the Boundless World, — Phœbus, my father, — give me some proof by which I may be known as thine!” exclaimed the youth, springing forward and kneeling at his father’s feet.

¹ Pronounced fā’ē-thōn.

"Thou art indeed my son! Ask what thou wilt, and it shall be granted thee," answered the great sun-king.

"O my father! my one desire is to drive these fairy steeds across the heavens this day. Then shall all men know that I am, indeed, the son of the glorious Phœbus Apollo!" replied the youth.

"My son! that wish I must not grant. None but myself may drive the flaming car of day. The steep climb of the morning, the dizzy height of noonday, the rapid descent of the afternoon, — all require my utmost skill. Not even Jupiter could guide these horses which breathe forth fire from mouth and nostrils!" cried the father.

"Would the great sun-god, Phœbus Apollo, break the promise made to his son?" persisted Phaethon.

"Ask me anything else, I beg, but do not attempt the task of Apollo, which only he can perform. If the chariot of the sun were to leave its daily path, ruin would surely befall the earth and thee. Wilt thou not heed thy father's words?" he pleaded. Still the foolish son insisted that the promise must be kept; and, in the end, the father yielded.

Proud and delighted, Phaethon fearlessly leaped into the chariot and seized the reins. Dawn threw open the purple gates of the east; and out sprang the fiery horses. Faster and faster they galloped! The golden car was tossed about like a shell on the waves of the sea; the youth, in his fright, dropped the reins and clung to the sides of the whirling car.

The horses left the path, rushing madly through trackless spaces, — now high among the stars, now down almost to earth. The clouds began to smoke. On plunged the frantic horses! They came so near the earth the ocean and rivers began to dry up; and the mountains were on fire. Phaethon, himself terribly burned, heard the people crying to Jupiter for help.



Guido Reni.

AURORA.



Max F. Klepper.

PHAETHON.

When the Father of the gods saw what had been done, he was very angry ; and from his throne in the skies, he hurled a thunderbolt that dashed Phaethon headlong to the earth.

Down, down he fell, — down into a great river, which received him into its cooling waters, and hid him from sight forever.

SECTION II

STUDY OF QUOTATIONS.

Copy the last sentence of each direct quotation in the story, with the rest of the sentence of which it is a part. Observe whether the quotation in each sentence comes before or after the words not quoted.

Two of the quotations are questions and the last sentence of another is also a question. Read these aloud, and tell what mark separates each from the words not quoted.

One of the quotations is an exclamation ; and, in two others, the last sentence is an exclamation also. Read these quotations, and tell what separates each from the words not quoted.

Read the quotation that is separated from the rest of the sentence by a comma. Observe that the last sentence of the quotation is a statement.

Learn : —

When a quotation comes before the words not quoted, it is separated from them by a comma if the quotation closes with a statement ; by a question mark, if it closes with a question ; by an exclamation mark, if it closes with an exclamation.

When a quotation comes after the words not quoted, it is usually separated from them by a comma.

SECTION III.

STUDY OF QUOTATIONS (continued).

Copy the following fable. Be sure to place all the punctuation marks correctly.

Study the lesson at the end of this section.

THE WIND AND THE SUN.

"I am stronger than you," said the Wind to the Sun.

"No, I am stronger than you," said the Sun to the Wind.

The Wind replied, "I can prove to you that I am the stronger. I can make that man take off his coat sooner than you can."

The Sun answered, "Not so! I can make him take it off, but you cannot."

"Foolish Sun! let us try it," shouted the Wind.

"Agreed!" cried the Sun.

So the Wind blew and blew and blew.

"How cold it is!" said the man as he buttoned his coat tighter about him.

Then the Sun shone and shone and shone.

"How warm it is!" said the man, as he took off his coat and threw it over his arm.

"Which was right?" asked the Sun.

"I will boast no more. You are the stronger. I see now that there is more power in your quiet shining than in my noisy blustering," answered the Wind.

Read each quotation and tell what mark is used to separate it from the words not quoted, and tell why this mark is used.

Tell why Sun and Wind are written with capital letters.

Tell what words are used to avoid repeating the word *said*.

Tell in what way the wind was like Phaethon.

SECTION IV.

FOR WRITING.

Write this story of the Wind and the Sun without using any direct quotations, beginning your story with the following paragraph.

THE WIND AND THE SUN.

The Wind boasted that he was stronger than the Sun. He said he could prove it, and dared the Sun to try, to see which could make a man take off his coat the sooner.

Learn : —

An indirect quotation gives the meaning of what another has said without quoting his exact words. An indirect quotation is not inclosed in quotation marks.

SECTION V.

FOR CLASS CONVERSATION AND WRITING.

Use the words *shines* and *shone* in sentences telling some part of the story of Phaethon ; and in the same sentences use the words *bright*, *golden*, *sparkling*, *shining*, *dazzling*, *radiant*, *glittering*, and *glorious*.

Tell in your own words the story of the chicken that was sure she could swim like a duck, would not listen to Mother Hen who warned her, made

a plunge where the stream was deep, and saw, too late, her blunder.

Tell whether this story is in any way like the story of Phaethon; like any story you have known about any other boy or girl.

Did you ever think you knew better than your father or mother about something you wanted to do? Did anything happen that led you to change your mind?

Write a story of such an experience, true or imagined, about yourself or some one else.

Tell (1) about the advice and how it was received; (2) what happened as the result of refusing to listen to some one older and wiser; (3) how the foolish person that thought he was wise felt about it afterward.

SECTION VI.

STUDY OF PICTURE

Read again the first three paragraphs of the story of Phaethon. Study the picture, "Aurora," by Guido Reni, an Italian artist. (See page 117.) The famous picture of which this is a copy was painted three hundred years ago on the ceiling of one of the rooms in a Roman palace.

Write the description of the picture as suggested in these four paragraphs, using in sentences the expressions given.

Aurora . . . floating among the clouds . . . drawn back . . . the dark and sleeping earth.

. . . clouds . . . Phœbus Apollo . . . chariot . . .
 grasps the reins . . . prancing horses . . . bound forth
 . . . through the gateway . . .

Above the fiery steeds . . . Morning Star . . . cherub
 . . . flaming torch . . . morning breeze.

. . . great Sun-King . . . attendants, — Season, Day,
 and Hours.

SECTION VII.

FOR WRITING FROM MEMORY.

TO APOLLO.

God of the golden bow,
 And of the golden lyre,
 And of the golden hair,
 And of the golden fire,
 Charioteer
 Of the patient year! ¹

JOHN KEATS.

A single sunbeam is enough to drive away many shadows.

ST. FRANCIS OF ASSISI.

Love lifts us to the sunlight
 Though the whole world be dark.

JAMES RUSSELL LOWELL.

Count that day lost, whose low descending sun
 Views from thy hand no worthy action done.

¹ From *The Hymn to Apollo*.

CHAPTER XVI.

SECTION I.

FOR READING.

Read slowly, and try to see the pictures described.

CERES AND PROSERPINA¹

It was a peaceful summer day in the pleasant vale Enna, the home of Ceres. She was many, many miles from home, making the corn grow in a far distant country. Her fair daughter Proserpina had strayed into the fields to gather flowers. When the maiden had filled her arms with the fresh blossoms and was just turning to go home, she was suddenly startled by a rumbling sound beneath her feet.

The earth began to stir and crack. Wider and wider, deeper and deeper, grew the hole! Louder and louder, clearer and clearer, came the rumbling noise! Out sprang four coal-black horses with a splendid golden chariot whirling at their heels! Out of the deep, dark pit they leaped — snorting smoke from their nostrils, tossing their heads, and prancing with every hoof off the ground at once — close to the spot where Proserpina stood.

She was too surprised and frightened to speak or move.

In the chariot sat a royal-looking person richly dressed, wearing a crown all flashing with diamonds. He leaped to the ground, and caught the maiden in his arms; then with a bound he mounted the chariot, and shouted to the prancing horses to set off.

¹ Pronounced Prō-sēr/pī-nā.

In a moment horses, chariot, man, and maiden had passed from sight. Far, far behind them lay the childhood home of Proserpina.

The poor girl sobbed and cried and screamed for her mother; but the king—for it was no other than King Pluto himself—only drove the faster, though the steeds already seemed flying through the air. He told Proserpina of his palace in the underworld,—a palace of gold with crystal wonders, a palace lighted by diamond lamps. But she only cried the harder, “My mother! my mother!”

Still on plunged the chariot; past the tall pillars of the gateway guarded by the three-headed dog with the dragon tail; down, and farther down, into the region of darkness; on to the gate of the palace.

Here Proserpina was lifted from the chariot, carried up the long flight of steps, and seated in the great hall, where a feast was spread for her. She refused to eat, sobbing, “I will never take a bite of food, even if you keep me here forever.”

This troubled the king; for it is a fixed law that if a person carried off to the land of magic once tastes food, he can never return to his friends. Pluto hoped to tempt the beautiful Proserpina to swallow one morsel. If he could do this, she must remain forever in the lower world with him.

But what of Mother Ceres? Her child's last shriek reached her ears. This so alarmed her that she quickly left the field in which she had been so busy; and, as she had not finished her work, the grain soon drooped and withered.

No words can picture her grief when she reached her

empty home. All day she sought her lost daughter; at night she lighted a torch and set forth, resolving never to return until her child was found.

Night after night and day after day she journeyed on, with a torch in her hand and a wreath of withered poppies on her head. Knocking at the door of every cottage and farmhouse and at the gate of every palace, she continued her search without rest and without food. She often begged the dryad of a mighty oak or the naiad of a fountain for tidings of the lost; but neither leafy damsel nor water nymph could tell her of her daughter.

Finally Apollo sent word to her that from his seat in the high heavens he had seen King Pluto snatch Proserpina from the fields and carry her off to the realms of darkness.

Then Ceres, in her despair, declared that not a flower should bloom, not a stalk of grain should grow, not even a blade of grass, until Proserpina was restored. So in June the fields looked as brown and bare as ever they did in November.

Men pleaded with Ceres to have mercy, but in vain. She said: "If green grass and flowers ever carpet the earth, they must first spring to life along the path which my daughter will tread in coming home to me."

At last Mercury was sent to the underworld to urge the king to release Proserpina, and give back the spring-time to the earth. King Pluto listened to him and to the girl's own pleading, and in the end consented to her return.

Without delay Mercury took the maiden under his invisible cloak and hastened on the upward way. They soon came out into the regions of light, and as Proserpina passed, the path grew green, — the grass and grain began

to sprout ; the trees put forth their tender buds ; the birds hopped about in the branches ; and the air was flooded with song and sunshine.

Spring had indeed returned to the earth, and Proserpina to the arms of Mother Ceres.

The daughter told her mother that she had tasted no food in the underworld until that very morning, when she had bitten into a pomegranate. She said : " I have not swallowed a morsel of the fruit ; but six seeds remained in my mouth."

" Alas ! " answered the mother ; " then you are but half restored to earth ! That means six months of every year with me, and the other six with King Pluto ! "

So for six months of the year Proserpina lives with her mother, and the earth rejoices in spring, summer, and harvest ; and for the other six months she dwells in the realms of darkness, while the earth sleeps, awaiting her magic step, — the return of spring.

SECTION II.

STUDY OF WORDS.

LESSON 1.

Find in the story the words *high*, *tall*, and *lofty*. Tell what each describes.

Anything is said to be high when it is up above other objects ; to be tall when it is much higher than it is wide ; to be lofty when it is so high or so tall that it makes a person wonder when he looks up to its top.

Tell why each of these words is correctly used in the story of Ceres and Proserpina.

Fill each blank with the correct one of the three words, — *high*, *tall*, *lofty*.

I have seen a — woman, a — tree, a — tree-top, a — tower, a — spire, a — blade of grass, a — house, a — chimney, a — pole, a — mast, a — hill, a — mountain.

LESSON 2.

Find in the story: —

a phrase of two words meaning “without success;”

a phrase meaning “at once;”

a word meaning “wandered out of the way”; “hung down”; “dried”; “looked for”; “given back”; “to set their foot down upon”; “to let go or give freedom to”; “of gold”; “looking like a king”; “having three heads”; “not able to be seen;”

a word used as a name for “a hole in the ground”; “horses” (usually used of spirited horses); “magnificent house”; “a very small piece”; “a loud, sharp, shrill cry”; “a fairy living in a tree”; “a fairy living in a stream or body of fresh water”; “a bundle of things tied together”; “a country ruled by a king or queen.”

Write these words and expressions in a list. Tell, in complete sentences, how each is used in the story.

LESSON 3.

tossing	wearing	believing	waving
whirling	knocking	prancing	snorting

These words are all used in the story to describe something as acting in present time. “Toss-

ing their black manes" describes horses. "The horses tossed their black manes" is a statement that changes the time of the action from present to past without changing the thought in any other way.

Tell what is described by each word in the list. Then make complete statements about the things described. Do not change the thought except by changing the time of the action from the present to the past as in the example given.

LESSON 4.

begin — begins	began
grow — grows	grew
come — comes	came
spring — springs	sprang
leap — leaps	leaped
am — is — are	was — were
stand — stands	stood
sit — sits	sat
catch — catches	caught
mount — mounts	mounted
shout — shouts	shouted
lie — lies	lay

The words in the first list are all used to tell of something as taking place in the present time. Those in the second list tell of something as taking place in past time. The words in the second list are all used in the second, third, and fourth paragraphs of the story.

Read these paragraphs, changing each of the

words in the second list so as to tell the story as if the events were taking place in present time.

Example: The earth begins to stir and crack! Wider and wider, deeper and deeper, grows the hole!

SECTION III.

SPELLING LESSONS.

LESSON 1.

Be able to write the words from dictation. Underline the names of the flowers you know.

hepatica	anemone	trillium
or	daisy	or
liverwort	bloodroot	wake-robin
spring-beauty	columbine	crocus
wild geranium	marsh-marigold	violet
buttercup	clover	iris
Solomon's seal	bellwort	harebell
pasque flower	moccasin-flower	dandelion
or	or	star-grass
wind-flower	lady's-slipper	

LESSON 2.

Write from dictation.

Pluto's palace was beautiful, but the girl's heart was sad. The mother's grief was too deep for words, though she could not hear her child's cries.

Apollo's song made the mother's heart heavier; but Mercury's cheer gave her new hope. At last her daughter's return made her happy for six months of the year.

SECTION IV.

THE POSSESSIVE.

Write, in a list, the words in Section III. that end in an apostrophe and s ('s).

These words are called possessives because they show to whom something belongs, or by whom something is possessed.

After each possessive write the name of what is possessed.

Learn :—

The apostrophe and s ('s) are added to the name of a person or thing to form the possessive.

SECTION V.

FOR WRITING.

Write about one of the three subjects given. Choose the one you prefer.

1. *What we see in the Spring.*

In writing of the signs of spring, name several of the spring flowers that grow wild near your home ; the three trees that blossom first. Tell of changes in streams or bodies of water ; of four or five birds that return to the trees near your home to build their nests. At the end, tell how you like spring as compared with the other seasons.

2. *What we do in the Spring.*

Tell of games and sports, in town and in the country, that are signs that spring has come ; of spring work, —

in the house, in the yard, in the garden, and on the farm ;
at the end, tell in what season you have the most fun.



3.

Write the story that the picture and the following lines suggest to you, and decide upon a good subject for your composition.

I.

When tulips bloom in Union Square,
And timid breaths of vernal air
Go wandering down the dusty town,
Like children lost in Vanity Fair ;

When every long, unlovely row
Of westward houses stands aglow,

And leads the eye toward sunset skies
Beyond the hills where green trees grow, —

When weary seems the street parade,
And weary books, and weary trade :
I'm only wishing to go a-fishing ;
For this the month of May was made.

II.

I guess the pussy-willows now
Are creeping out on every bough
Along the brook ; and robins look
For early worms behind the plough.

The thistle-birds have changed their dun,
For yellow coats, to match the sun ;
And in the same array of flame
The Dandelion Show's begun.

The flocks of young anemones
Are dancing round the budding trees :
Who can help wishing to go a-fishing
In days as full of joy as these ?¹

HENRY VAN DYKE.

SECTION VI.

FOR MEMORIZING.

Learn this poem by heart, after reading and discussing it in the reading class.

¹ From the poem "An Angler's Wish" (first six stanzas) in *The Builders and Other Poems*, copyright, 1897, by Charles Scribner's Sons.

THE VOICE OF SPRING.

I come, I come ! ye have call'd me long,
I come o'er the mountains with light and song !
Ye may trace my step o'er the wakening earth,
By the winds which tell of the violet's birth,
By the primrose-stars in the shadowy grass,
By the green leaves, opening as I pass.

I have sent through the wood paths a glowing sigh,
And called out each voice of the deep blue sky,
From the night bird's lay through the starry time,
In the groves of the soft Hesperian clime,
To the swan's wild note, by the Iceland lakes,
Where the dark fir branch into verdure breaks.

From the streams and founts I have loos'd the chain :
They are sweeping on to the silvery main,
They are flashing down from the mountain brows,
They are flinging spray o'er the forest boughs,
They are bursting fresh from their sparry caves,
And the earth resounds with the joy of waves !

Come forth, O ye children of gladness, come !
Where the violets lie may be now your home.
Ye of the rose lip and dew-bright eye,
And the bounding footstep, to meet me fly !
With the lyre, and the wreath, and the joyous lay,
Come forth to the sunshine, I may not stay.

FELICIA D. HEMANS.

CHAPTER XVII.

SECTION I.

FOR READING.

CHARLES KINGSLEY's story, "The Water Babies," is a favorite with boys and girls on both sides of the ocean. It begins with a picture of the hero of the story, — Tom, the little chimney sweep.

Poor little, ugly, black, ragged Tom with bleared eyes and grinning white teeth! No one ever cared for him; and no one ever taught him anything. He could neither read nor write. He never washed himself, for there was no water up the court where he lived. He cried half his time, and laughed the other half.

He cried when he had to climb the dark flues that rubbed his poor knees and elbows raw. He cried when his master beat him, and that was every day. He cried when he had not enough to eat, and this too happened every day in the week. But he took all these things as his old donkey took a hail-storm. When his troubles were past, he would shake his ears, and laugh, and have great fun, — tossing half-pennies, playing leap-frog and throwing stones, — as if he had never thought of crying in all his life.

He liked to think about what a fine time he would have when he should be a man. He would say to himself, "I shall be a master-sweep, and sit in the public-house; and

wear velveten and ankle-jacks. I shall keep a white bull-dog with one gray eye, and carry her puppies in my pocket. If I can, I shall have one, two, three apprentices; and I'll knock them about and beat them as my master does me, and make them carry the soot-sacks. With a pipe in my mouth, and a flower in my button-hole, I will ride before them on my donkey. I shall look like a king at the head of an army."

Yes, there were good times coming; and, sometimes, Tom was the jolliest boy in the whole town.

(Adapted.)

SECTION II.

FOR SILENT READING AND CLASS RECITATION.

LESSON 1.

In telling about Tom, three words are often used instead of his name. Read two or three sentences repeating Tom's name each time instead of using one of these words. They would read like this: —

"Tom never washed Tom, for there was no water up the court where Tom lived. Tom cried half Tom's time. Tom cried when Tom had to climb the dark flues that rubbed poor Tom's knees and elbows raw. Tom cried when Tom's master beat Tom."

What does this show about the need of words to be used instead of names?

Which one of the three words, used in speaking of Tom, — *he*, *his*, or *him*, — is used to show that

something belonged to Tom, or that he possessed something?

His always means *belonging to him*, and so always shows possession, and is a possessive.

Observe that in the picture of Tom and his life, the word *he* is used instead of Tom's name when some statement is made about him. Read five of these statements in class.

Learn : —

The word that names the person or thing about which a statement is made is called its subject.

He is the form used as the subject of a statement. *Him* is never used as a subject. *His* is a possessive.

LESSON 2.

What three words does Tom use instead of his own name when he speaks of himself? Read the sentences containing these words.

Which one of the three words, — *I*, *my*, or *me* — is used to show possession? Which one is used as the subject of a statement? Read each sentence in which *I* refers to the person about whom the statement is made.

Learn : —

I is the form used as the subject of a statement. *My* is a possessive. *Me* is never used as the subject of a statement.

Find sentences in your readers containing these words. Read them aloud in class. Tell which are used as subjects.

SECTION III.

ORAL REPRODUCTION.

Tell about the following : —

- (1) Tom's Greatest Trials.
- (2) His Greatest Pleasures.
- (3) His Greatest Ambitions. (What he wished to do and to be.)

SECTION IV.

STUDY OF POEM.

Whittier wrote a poem, "In School Days," telling about the trouble of a little boy who missed a word in the spelling class in school. It also tells how a little friend tried to comfort him.

After reading and discussing the poem, learn it by heart.

IN SCHOOL-DAYS.

Still sits the school-house by the road,
A ragged beggar sunning ;
Around it still the sumachs grow,
And blackberry-vines are running.

Within, the master's desk is seen,
Deep scarred by raps official ;
The warping floor, the battered seats,
The jack-knife's carved initial ;

The charcoal frescoes on its wall ;
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing !

Long years ago a winter sun
Shone over it at setting ;
Lit up its western window-panes,
And low eaves' icy fretting.

It touched the tangled golden curls,
And brown eyes full of grieving,
Of one who still her steps delayed
When all the school were leaving.

For near her stood the little boy
Her childish favor singled :
His cap pulled low upon his face
Where pride and shame were mingled.

Pushing with restless feet the snow
To right and left, he lingered ; —
As restlessly her tiny hands
The blue-checked apron fingered.

He saw her lift her eyes ; he felt
The soft hand's light caressing,
And heard the tremble of her voice,
As if a fault confessing.

" I'm sorry that I spelt the word :
I hate to go above you,
Because," — the brown eyes lower fell, —
" Because, you see, I love you ! "

.

In the first three stanzas, the poet pictures for us the place where the events of the story happened. Read the four lines that make you see

the schoolhouse by the road with the bushes and vines growing about it. What words tell how the master's desk looks? the floor? the seats? the wall? the door-sill?

Read the stanza which shows what time of day it happened. In what season was it?

Read the words that tell how the little girl looked; what she did; how the little boy looked; what he heard her say. What do you imagine he said to her? Tell how you think he felt about it.

SECTION V.

FOR THINKING AND WRITING.

LESSON 1.

Have you ever had any trouble or trial that you felt like crying about? Was it in school or at home? Did you get over it as Tom did or in some other way? Perhaps your mother, father, sister, brother, or some friend tried to comfort you.

Write of such an incident in your life, true or imagined.

LESSON 2.

Write about one of the following subjects:—

1. What I would like to do when I am a Man (or Woman).
2. One of my Favorite Amusements.
3. One of my Favorite Occupations.
4. My Favorite Study.

CHAPTER XVIII.

SECTION I.

FOR READING AND STUDY.

"HE's a stuck-up fellow, this groom," said Tom, the chimney-sweep, to his master, Mr. Grimes. "He comes from Sir John Harthover, the great squire, who wants the chimneys cleaned at his grand house, Harthover Place."

Give the reason for each comma, after reading the following rule.

A word used to add to the meaning of another word by naming the same person or thing, is separated by a comma from the word to which it is added. It is also separated from the remainder of the clause by a comma.

Copy the next sentence, and give the reason for the use of each comma.

In the old Greek stories, or myths, we have read of Ceres, the goddess of the harvest ; of Proserpina, her fair daughter ; of Pluto, the king of the underworld ; of Apollo, the god of the sun ; of Mercury, the winged messenger ; and of Phaethon, the son of Apollo.

SECTION II.

FOR READING AND CLASS CONVERSATION.

Answer each question at the end of the quoted paragraph. Give each answer in a complete oral sentence.

“Very early one morning, Mr. Grimes and Tom set out on their long walk across the country. At last, at the bottom of a hill, they came to a spring, a real North country limestone fountain. . . . Out of a low cave of rock, at the foot of a limestone crag, the great fountain rose, welling and bubbling and gurgling, so clear that you could not tell where the water ended and the air began. It ran away under the road, a stream large enough to turn a mill; and wound in and out among geranium, and golden globe-flower, and wild raspberry, and the bird-cherry with its tassels of snow.”

A spring is water springing naturally from the earth. It may be called a fountain. A stream of water thrown into the air by means of pipes is also called a fountain. Would such a fountain be called a spring? Why not?

What two expressions show that the spring was not at the top of a hill or crag? Would a person be likely to find a spring at the top of a hill? Why not? There must have been a cliff on the side of this hill. What tells this? May every cliff be called a crag? Why not? What word may be spoken of the stream instead of the word “ran”?

Give the reason for the comma after “spring,” in the second sentence of the quoted paragraph. What phrases in this paragraph are used in a series and separated by commas?

SECTION III.

FOR DRAWING AND ORAL REPRODUCTION.

Draw the picture that the first three lines of "The Wayside Well" make you see.

Tell in your own words the story that the six lines tell.

THE WAYSIDE WELL.

A little spring had lost its way amid the grass and fern ;
A passing stranger scooped a well where weary men might
turn ;

He walled it in and hung with care a ladle at the brink ;
He thought not of the deed he did, but judged that toil
might drink.

He passed again, and lo ! the well by summers never dried,
Had cooled ten thousand parching tongues, and saved a
life beside.¹

CHARLES MACKAY.

There are two events in the story. The first is told in the first four lines. What will you name the topic of this part of the story ?

The second event is told in the last two lines. What might the topic be named ?

SECTION IV.

READING LESSON.

THE FOUNTAIN.

Fountain that springest on this grassy slope,
Thy quick cool murmur mingles pleasantly
With the cool sound of breezes in the beech,

¹ From *Small Beginnings*.

Above me in the noontide. . . .
. . . . The mountain air
In winter is not clearer, nor the dew
That shines on mountain blossom. Thus doth God
Bring, from the dark and foul the pure and bright.

This tangled thicket on the bank above
Thy basin, how thy waters keep it green !
For thou dost feed the roots of the wild vine
That trails all over it, and to the twigs
Ties fast her clusters. . . .
. . . . In and out
The chipping sparrow in her coat of brown
Steals silently, lest I should mark her nest.

WILLIAM CULLEN BRYANT.

Read the lines that picture the grassy slope, the fountain springing from it, and the beech-trees overhanging it. The poet says the waters of this spring are as clear as what ?

Read the lines that picture the basin, or pool, with the tangled bushes and vines growing green on its bank ; the lines that picture the brown-coated chipping sparrow stealing silently about among the vines and branches.

In describing the spring that Tom saw, the word "gurgled" was used to tell how the water sounded as it bubbled out of the spring. In Bryant's picture, what word is used to name the sound ?

Bring to the class the prettiest picture you can find of a spring of water.

SECTION V.

FOR READING AND WRITING.

With one or two friends you started to take a long walk to visit your cousins, who lived on a hill-side farm. It was a very hot day, and after a while you were tired and thirsty. One of the party said he knew of a spring of pure water not far from the road, and proposed going to look for it. You went, found the spring, and lay down on the ground to take a refreshing drink from what you called "Nature's dipper." You said you had never seen so inviting and restful a spot as this by the spring; had never tasted so pure water; had never heard a more musical sound than the gurgling and murmuring of the stream.

Write an account of this experience. Tell how and where you found the spring — what you saw — what you did — and how you felt. Were there rocks, crags, caves, trees, flowers, moss, vines, birds? Was the water cold or warm? clear or muddy? flowing or still? What other words describe it? Did you drink? bathe your face? look at yourself in the water? lie down in the shade? listen to the birds? pick flowers? Were you glad or sorry to leave the spring?

Be sure to use correctly the words *went*, *lay*, *drank*, and *seen*. Remember what you have learned about the words to be used with *seen*. The words *went*, *lay*, and *drank* all tell of something as

taking place in past time, and no one of them may be used with such a word as *has*, *have*, or *had*.

Learn : —

To lie means *to rest in a horizontal position* ; and *lay* is used to show that the action *lying* took place in past time. Never use *laid* instead of *lay* to mean *rested* or *reclined*. *Laid* means *put* or *placed*.

SECTION VI.

FOR MEMORIZING.

Learn by heart : —

Into the sunshine,
Full of the light,
Leaping and flashing
From morn till night ;

Into the moonlight,
Whiter than snow,
Waving so flower-like
When the winds blow ;

Into the starlight
Rushing in spray,
Happy at midnight,
Happy by day.

JAMES RUSSELL LOWELL.

¹ From *The Fountain*, first three stanzas.

CHAPTER XIX.

SECTION I.

EXAMPLES OF PAST AND PRESENT ACTION.

Copy from the quoted paragraph below twelve words that tell of some action that took place in past time.

Read the paragraph aloud, changing these words so as to tell the story as if all the events were happening in present time.

Example: At Harthover, Tom has an adventure that changes the rest of his life.

“At Harthover, Tom had an adventure that changed the rest of his life. He came down the wrong chimney, and found himself in the room of the most beautiful little girl that he had ever seen. Very much ashamed, he turned to sneak up the chimney again; but he upset the fender, and threw the fire-irons down, with a noise as of ten thousand tin kettles tied to ten thousand mad dogs' tails. The little white lady screamed with fright. The stout old nurse tried to catch him. But Tom jumped out of the window, went down a tree like a cat, dashed across the lawn, and made for the woods.”

SECTION II.

CHANGING A PHRASE TO A POSSESSIVE.

Write the following paragraph, changing each phrase in italics to a possessive. Place each possessive before the name of the thing possessed.

Remember the ending that is the sign of the possessive.

The leg of the undergardener caught in his scythe, and cut his shin open; the churn of the dairy maid got between her knees, and down she tumbled; the horse of the groom got loose, and kicked himself lame; the soot-sack of Grimes was upset and spoiled; the pony of the old steward was caught by the chin on the spikes of the gate; the horses of the ploughman jumped into the ditch; the eye of Sir John was filled with a splash of mud; the bundle of the Irishwoman was knocked out of her hand; the night-wig of my lady fell into the garden when she put her head out of the window to see what was going on. But the gardener, the groom, the dairy maid, the steward, the ploughman, the Irishwoman, Grimes, and Sir John all ran up the park shouting, "Stop, thief!"

SECTION III.

FOR READING AND CLASS CONVERSATION.

Read the entire section thoughtfully, thinking of the meaning of each sentence.

Be ready to answer the questions in class conversation. Make each answer a complete sentence.

So Tom went on and on till his head spun round with the heat. Suddenly he stopped, looked about him and exclaimed, "What a big place the world is!"

Behind him, far below, was Harthover, and the dark woods, and the shining river. On his left, far below, was the town, and the smoking chimneys of the collieries; and far, far away, the river widened to the shining sea.

Before him lay, spread out like a map, great plains and farms and villages, *amid* dark knots of trees. They all seemed *at his very feet*. *At his right* rose moor after moor, hill after hill, till they faded away, blue into blue sky. But *between* him and those moors lay a deep valley, — a green and rocky valley — very narrow, and filled with wood; *through* the wood, hundreds of feet *below* him, he could see a clear stream glance. *By* the stream, he saw the roof of a little cottage, and a little garden. And there was a little red thing moving *in* the garden. It looked no bigger than a fly, but it really was a woman in a red petticoat. Adapted from "The Water Babies."

Imagine that you stand with Tom on the top of the mountain and are looking at the picture he saw. The picture in your mind must have in it Harthover, the woods, the river, the town, farms, villages, moors, hills, a deep valley, a little stream, a cottage, a garden, and a woman. But unless these are rightly placed, or grouped, you have not Tom's picture. Before you can see it as he does, you need to observe the words and phrases that tell where to place the different things in the picture. In the description, or word picture, they are arranged in relation to Tom.

What is seen *behind* him? *below* him? *on the left*? *before* him? *at the right*? *at his feet*? *between* him and something else?

Then other objects are placed in relation to these. What does "through the wood" help to place in the picture? Suppose that *near* or *beside* had been used instead of the word "through";

how would the picture be changed? "By the stream" shows where to place the cottage and the garden; and "in the garden" tells where to place the woman.

There are many other words often needed in describing a picture, to make others see how to place or group the different things in relation to one another. Examples: *above, beneath, under, over, on, in, among, around, from, of*.¹

SECTION IV.

FOR DRAWING.

Draw the picture that these lines show you.

"By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the firs with cones upon them;
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big-Sea-Water."²

What words show you where to place the wigwam? What words show you where to draw the forest? Shall you draw the Big-Sea-Water *behind the wigwam, or before it?*

SECTION V.

STUDY OF PICTURE.

Imagine that you live on a farm; that you have sent your dog to drive the cows and the sheep

¹ See Appendix, pages 195, 196, for exercises.

² From *The Song of Hiawatha*, Part III.

home from the pasture; that you are watching them, and see in the pasture what Troyon has painted in his picture.

Make many sentences describing this picture to another as if you were looking at this scene on your own farm. Use the words *on, by, in, into, behind, above, below, over, under, along, beside, and at*, to place the different things in the picture.

SECTION VI.

CORRECT USE OF "IN" AND "INTO."

Observe the use of in and into in the following sentences; and tell which shows motion or action from the outside to the inside, and which shows rest, or motion within a given space.

Tom tumbled into the little girl's room.

He was ashamed to find himself in her room.

He ran into the woods.

The ploughman's horses jumped into the ditch.

The lady's wig fell into the garden.

Trees grew in the green valley.

Tom saw a woman moving about in the garden.

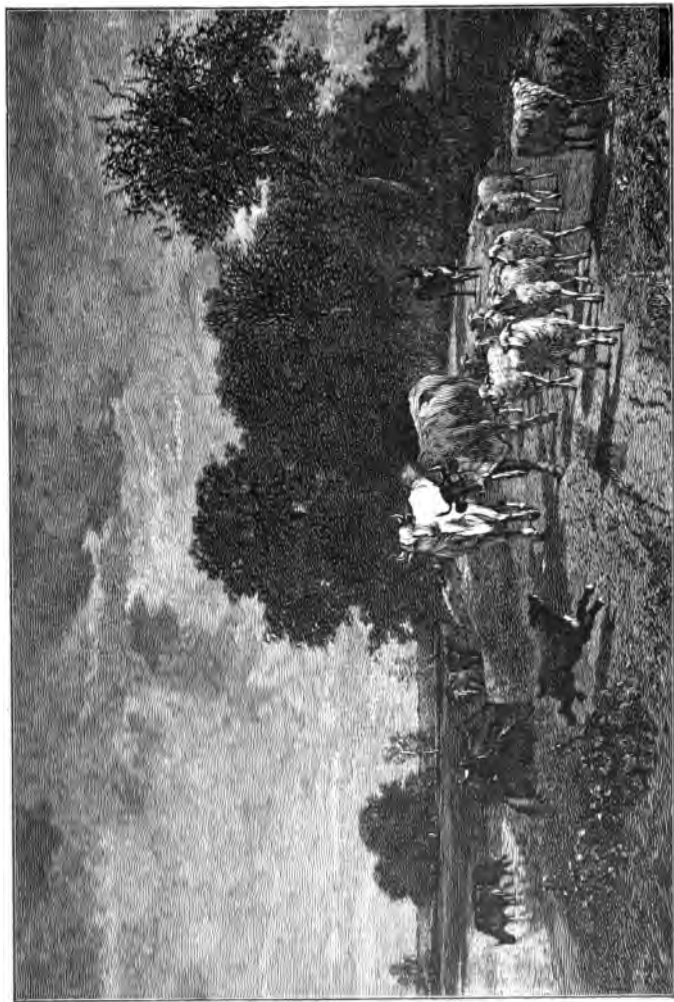
Learn : —

Into shows motion or action from the outside to the inside; ***in*** shows rest, or motion within a given space.

Read the following sentences, filling each blank with the correct one of the two words, — in or into.

Tom climbed down — the green valley.

He went — the little cottage.



Troyon.

THE RETURN TO THE FARM.

A little old lady sat by the fireplace — the cottage.

A dozen children were — the room.

Tom was sick, and the old dame put him — a bed — a shed.

She said, "If you were cleaner, I would put you — my own bed."

He dreamed he was going — a church, but the people said he was too dirty to be — a church.

Then he found himself — a meadow by a brook.

He looked down — the clear water, and said, "I will swim — it."

He tumbled himself — the clear, cool stream, and fell asleep.

When he woke, he found himself swimming about — the stream.

In fact, the fairies had turned him — a water baby.¹

SECTION VII.

FOR WRITING.

Imagine that you, like Tom, dreamed of tumbling into a clear, cool stream, falling asleep, wakening, and swimming about. Write about this dream; what you saw in the water, and what happened to you in your dream.

Or, imagine that a chimney-sweep fell down the chimney into your room where you sat quietly reading. Write about it: what you first heard, then saw; how you felt and what you did.

¹ See Appendix, page 195, for suggestions for further exercises.

CHAPTER XX.

SECTION I.

STUDY OF PLURALS.

MR. KINGSLEY reports the following conversation between two persons : —

“ But there are no such things as water-babies.”

“ How do you know that? Have you been there to see? ”

“ But if there were water-babies, somebody would have caught one.”

“ How do you know that somebody has not? ”

“ But they would have sent it to Professor Huxley to see what he would say about it.”

“ That does not follow at all. There are land-babies. Then why not water-babies? Are there not water-rats, water-flies, water-crickets, water-crabs, water-tortoises, water-scorpions, water-tigers, water-cats, water-hogs, and water-dogs? sea-lions, sea-bears, sea-horses, sea-elephants, sea-urchins, sea-razors, sea-coons, and sea-fans? ”

Most of the names used in this quotation are compound words. Why? What is the name of the mark that separates the two parts of each?

Copy the second part of each compound word. Each word you have written means more than one of the things it names. After each write the word that means one of the same things.

Singular means *taken singly* or *one at a time*; *plural* means *more than one*. The words that denote but one person or thing are called singular forms; and the words that denote more than one person or thing are called plural forms.

The words in your first list are all plurals, and the words in your second list are all in the singular form.

Tell with what letter each plural ends. All but two of these words form the plural by adding s to the singular. Point out the two exceptions. Tell with what letter each ends in the singular.

Learn : —

Most plurals are formed by adding *s* or *es* to the singular.

To form the plural of singular names ending in *y* after a consonant, change *y* to *i* before adding *es*.

SECTION II.

SPELLING LESSON.

Write from dictation : —

The skies are as clear to-day as if the fairies had swept them.

Daisies and lilies are in bloom.

Many ladies are driving in the park.

It is a holiday in many cities of many countries.

sky fairy daisy lily lady holiday country
skies fairies daisies lilies ladies holidays countries

Why is the plural of *holiday* not formed like the plural of the other names ending in *y*?

SECTION III.

FOR READING.

In the story, "The Water Babies," Charles Kingsley has given many true pictures of animal life in the water, even though the story is a fairy tale. Nothing could be more beautiful or wonderful than the objects and the life that one may really find in the waters of the earth. The old Greeks had many fancies about it. One of their many stories of water-gods and water-nymphs is that of Clytie.

THE STORY OF CLYTIE.

Long ago, in the days of Apollo, there lived a charming water-fairy, named Clytie. She had soft brown eyes and bright golden hair. Her home was in a cave, deep down in the sea. It was a beautiful home, with walls of gold and crystal, and floors of pretty shells. In the gardens grew wonderful green water-plants and bright red coral. In the water around the cave lived the fish and turtles and many other water-folk.

•Every day Clytie drove through the water in a pink sea-shell boat drawn by two strong turtles. One day they carried her up out of the water until her dainty boat of shell rested on the shore.

Just as she stepped out upon the land the chariot of the Sun appeared in the East. The great Sun-King smiled, and the world was full of light. He seemed to smile on Clytie, and she had never been so happy before. She stood and watched the golden chariot until it had passed out of sight in the West.

For nine days she came and watched for the Sun and his glorious smile. At last a strange thing happened. Her feet became firmly fixed in the ground; they had changed to little roots. Her dress of soft sea-moss had changed to large green leaves. Her hair, yellow like the rays of the sun, made the leaflets of the flower; her great brown eyes made the brown centre. And her name was changed to Sunflower.

SECTION IV.

TOPIC-MAKING AND ORAL REPRODUCTION.

Prepare to tell the story of Clytie. To do this write the topics, or subjects, of the parts in the order in which you will tell them. Take these topics to class.

Tell the story in class, one pupil telling one part, and another the rest. Be sure that each part is what *ought to come next* in order to make a connected story.

Observe the use of the word *strange* in this story. *Strange* means *not usual, not familiar*. Never use the word *funny* with this meaning. That is funny which makes a person feel like laughing.

SECTION V.

FOR WRITING.

Write a description of some water-animal, and tell of some of its habits. The class may guess the name of the animal.

Or, write "The Story of a Tortoise-Shell Comb."

Begin with the shell on the back of the tortoise.

Or, write "The Story of a Coral Necklace." Begin with the coral polyps.

SECTION VI.

FOR CLASS RECITATION AND WRITING.

Look at the words East and West, as written in the story of Clytie. Do they name a section of the country or show direction? Are they written with capitals?

Learn :—

When the word *North, South, East, or West* names a section of country, it begins with a capital letter; when it shows direction, it does not begin with a capital letter.

Write from dictation :—

The sun rises in the East and sets in the West.

In the states east of us the sun rises before it does here.

When it is sunset in the far East it is sunrise in the West.

When children in the South are picking flowers children in the North may be snow-balling.

— is the state north of —, the state in which I live.

During the past week the weather-vane has pointed northeast, northwest, southeast, and southwest.

CHAPTER XXI.

SECTION I.

FOR READING.

TOM'S JOURNEY TO THE SEA.

BUT out of the water Tom dared not put his head ; for the rain came down by bucketsful, and the hail hammered like shot on the stream, and churned it into foam ; and soon the stream rose, and rushed down full of beetles, sticks, straws, worms, addle-eggs, wood-lice, and leeches, enough to fill nine museums.

And now, by the flashes of the lightning, Tom saw a new sight, — the bottom of the stream alive with great eels, turning and twisting along, all down-stream and away. They had been hiding for weeks past in the cracks of the rocks and in burrows of the mud ; but now they went hurrying past him so fiercely and wildly that he was quite frightened. He could hear them say to each other, " We must run, we must run ! What a jolly thunder-storm ! Down to the sea, down to the sea ! "

And then came the otter with all her brood, twining and sweeping along as fast as the eels themselves. She spied Tom and said, " Now is your time, if you want to see the world ! Down to the sea, down to the sea ! "

Then came a flash brighter than all the rest, and Tom saw three beautiful little girls with their arms twined round each other's necks. As they floated down the torrent, they sang, " Down to the sea, down to the sea ! "

" Down to the sea ! " said Tom. " Everything is going to the sea, and I will go too."

So down the rushing stream went Tom, guided by the bright flashes of the storm, — past tall birch-fringed rocks, which shone out one moment as clear as day, and the next were dark as night; past dark hovers under swirling banks, from which great trout rushed out on him; on through narrow channels and roaring cataracts, where he was deafened and blinded for a moment by the rushing waters; along deep reaches, where the white water-lilies tossed and flapped beneath the wind and hail; past sleeping villages; under dark bridge-arches, and away and away to the sea.

And when daylight came Tom found himself out in the salmon river. A full hundred yards broad it was, sliding on from broad pool to broad shallow, and broad shallow to broad pool, over great fields of shingle, under oak and ash coverts, past low cliffs of sandstone, past green meadows, and a great house of gray stone, and here and there against the sky the smoking chimney of a colliery.

He went back a little way, and crept into a crack of the rock. There he waited and slept. When he awoke the stream was clearing to a beautiful amber hue, though it was still very high.

Tom was still many miles from the sea, and he went on down. The red and yellow leaves showered down into the river; the flies and beetles were all dead and gone; the chill autumn fog lay low upon the hills, and sometimes spread itself so thickly on the river that he could not see his way. But he felt his way instead, following the flow of the stream day after day, — past great bridges, past boats and barges, past the great town with its wharves and mills and tall smoking chimneys, and ships which rode at anchor in the stream; and now and then he ran against their hawsers, wondered what they were, peeped out and saw the sailors lounging on board, smoking their

pipes ; and then he ducked under again, for he was very much afraid of being caught by man and turned into a chimney-sweep once more. He did not know that the fairies were close to him always, shutting the sailors' eyes lest they should see him, and turning him aside from millraces and sewer-mouths and all foul and dangerous things. Poor little fellow, it was a dreary journey for him ! More than once he longed to be back in Vendale playing with the trout in the bright summer sun. But on and on he held till he saw through the fog a red buoy dancing in the open sea. Adapted from "The Water Babies."

SECTION II.

STUDY OF PUNCTUATION MARKS.

Copy the direct quotations in the first five paragraphs, with all their capital letters and punctuation marks.

Give the reason for the mark at the close of each, and for the mark separating each from the rest of the sentence.

SECTION III.

STUDY OF PLURALS.

Find in the story of Tom's journey to the sea : —

- (1) one plural ending in *ys* after a vowel ;
- (2) three plurals ending in *ies* ;
- (3) two plurals ending in *res* ;
- (4) one plural that has the same form in the singular.

Write these words in lists, and after each write its singular form.

SECTION IV.

SPELLING LESSONS.

LESSON 1.

valley	chimney	monkey	journey
valleys	chimneys	monkeys	journeys
baby	fairy	body	family
babies	fairies	bodies	families

*Give the rule for forming the first four plurals.
Give the rule for the last four.*

LESSON 2.

Sixteen names ending in *f* or *fe* form their plural by changing the *f* or *fe* to *ves*.

beef	beeves	calf	calves	self	selves
wife	wives	shelf	shelves	leaf	leaves
life	lives	loaf	loaves	sheaf	sheaves
wharf	wharves	half	halves	elf	elves
knife	knives	thief	thieves	wolf	wolves

All other words ending in *f* or *fe* add *s* to form the plural.

LESSON 3.

All the words in this spelling lesson are alike in singular and plural.

deer	salmon	herring	sheep	trout
moose	mackerel	bass	grouse	swine

SECTION V.

USE OF "ARE" AND "WERE."

Make sentences using the plurals in the spelling lessons of the section before this as subjects of statements with are and were.

Learn : —

Are and *were* are never used in speaking of one person or thing.

SECTION VI.

FOR DICTATION.

Little brook, sing to me ;
Sing about a bumblebee
That tumbled from a lily-bell and grumbled mumblingly
Because he wet the film
Of his wings, and had to swim,
While the water-bugs raced round and laughed at him !

Little brook — sing a song,
Of a leaf that sailed along
Down the golden-braided centre of your current swift and
strong,
And a dragon-fly that lit
On the tilting rim of it,
And rode away and was n't scared a bit.¹

JAMES WHITCOMB RILEY.

SECTION VII.

STUDY OF WORDS.

Copy the following sentences : —

Waters flow.

The river flows past the mill.

It flowed down the hill.

¹ From *The Brook Song*.

It has flowed a hundred miles or more.

Birds fly.

The gull flies about the boat.

One flew many miles with us yesterday.

It had flown a long distance.

Never use *flown* in speaking of water or any other liquid.

*Give many oral sentences using the words flows, flowed, flies, flew, and flown.*¹

Read these sentences aloud.

Every spring the stream rises in our meadow.

Last year it rose several feet.

It has already risen to the level of its banks.

The sun rises now at — o'clock.

It had already risen when you called me.

Every morning we raise the windows to let in the fresh air.

Yesterday we raised every window in the house.

To rise is to get up higher ; to raise is to lift up (something), or to make (something) to grow.

Raise and *raised* are always followed by the name of what was raised or lifted. Never use these words instead of *rose* and *risen*.

Rose is used to tell of something as getting up higher in past time ; *risen* is the form that should not be used to make a statement without some such word as *has*, *have*, or *had*.

Make oral sentences, using the words rise, rises, rose, risen, and raise, raises, raised.

¹ See Appendix, page 185, for suggestions.

SECTION VIII.

FOR WRITING FROM MEMORY.

WHERE GO THE BOATS?

Dark brown is the river,
Golden is the sand.
It flows along for ever,
With trees on either hand.

Green leaves a-floating,
Castles of the foam,
Boats of mine a-boating —
Where will all come home?

On goes the river
And out past the mill,
Away down the valley,
Away down the hill.

Away down the river,
A hundred miles or more,
Other little children
Shall bring my boats ashore.¹

ROBERT LOUIS STEVENSON.

SECTION IX.

FOR WRITING.

Imagine that you have made a small sailboat. You name it and set it afloat on the river. While it is on its way to the sea a storm rises, and the boat flies along like a white-winged bird. Tell of some of its adventures.

¹ From *A Child's Garden of Verses*: copyright, 1895, by Charles Scribner's Sons.

Write for your subject, ——'s Journey to the Sea. (The blank will be filled with the name you have given your boat.)

Or, imagine that some boys go down a stream in a canoe. Tell what they see and do, and some of the things that happened to them.

SECTION X.

STUDY OF POEM.

Learn by heart: —

WYNKEN, BLYNKEN, AND NOD.

Wynken, Blynken, and Nod one night

Sailed off in a wooden shoe, —

Sailed on a river of crystal light,

Into a sea of dew.

“Where are you going, and what do you wish?”

The old moon asked the three.

“We have come to fish for the herring-fish

That live in this beautiful sea ;

Nets of silver and gold have we,”

Said Wynken,

Blynken,

And Nod.

The old moon laughed and sang a song,

As they rocked in the wooden shoe,

And the wind that sped them all night long

Ruffled the waves of dew.

The little stars were the herring-fish

That lived in that beautiful sea —

"Now cast your nets wherever you wish, —
Never afeared are we!"
So cried the stars to the fishermen three:
 Wynken,
 Blynken,
 And Nod.

All night long their nets they threw
 To the stars in the twinkling foam, —
Then down from the skies came the wooden shoe,
 Bringing the fishermen home;
'T was all so pretty a sail, it seemed
 As if it could not be;
And some folks thought 't was a dream they 'd dreamed
 Of sailing that beautiful sea;
But I shall name you the fishermen three:
 Wynken,
 Blynken,
 And Nod.

Wynken and Blynken are two little eyes,
 And Nod is a little head,
And the wooden shoe that sailed the skies
 Is a wee one's trundle-bed;
So shut your eyes while Mother sings
 Of wonderful sights that be,
And you shall see the beautiful things
 As you rock on the misty sea,
Where the old shoe rocked the fishermen three, —
 Wynken,
 Blynken,
 And Nod.

EUGENE FIELD.

CHAPTER XXII.

SECTION I.

FOR READING.

THE sea breeze came in freshly with the tide and blew the fog away ; and the little waves danced for joy around the buoy on which Tom sat and looked for water-babies. The shadows of the clouds ran races over the bright blue bay, and yet never caught each other up ; and the breakers plunged merrily upon the wide white sands, and jumped over the rocks to see what the green fields inside were like, and tumbled down and broke themselves all to pieces, and never minded it a bit, but mended themselves and jumped up again. And the terns hovered over Tom like huge white dragon-flies with black heads ; and the gulls laughed like girls at play ; and the sea-pies, with their red bills and legs, flew to and fro from shore to shore, and whistled sweet and wild.

And Tom sat upon the buoy long days, long weeks, looking out to sea, and wondering when the water-babies would come back ; and yet they never came.

He asked the seals, terns, sea-gulls, sun-fish, porpoises, sharks, and lobsters if they had seen any ; and some said, " Yes," and some said nothing at all.

Adapted from *The Water-Babies*.

SECTION II.

STUDY OF POSSESSIVES.

Copy and complete the following sentences : —

- A seal's fur is —.
- Seals' skins are —.
- A tern's body is —.
- Terns' heads are —.
- A sea-gull's wing is —.
- Sea-gulls' wings are —.
- A snail's shell is —.
- Snails' shells are —.
- A porpoise's skin is —.
- Porpoises' skins are —.
- A lobster's claw is —.
- Lobsters' claws are —.

Write in a list the words from the sentences you have written that name but one thing and show possession.

Write in another list the words that denote more than one and show possession.

How is the plural changed to show possession ?

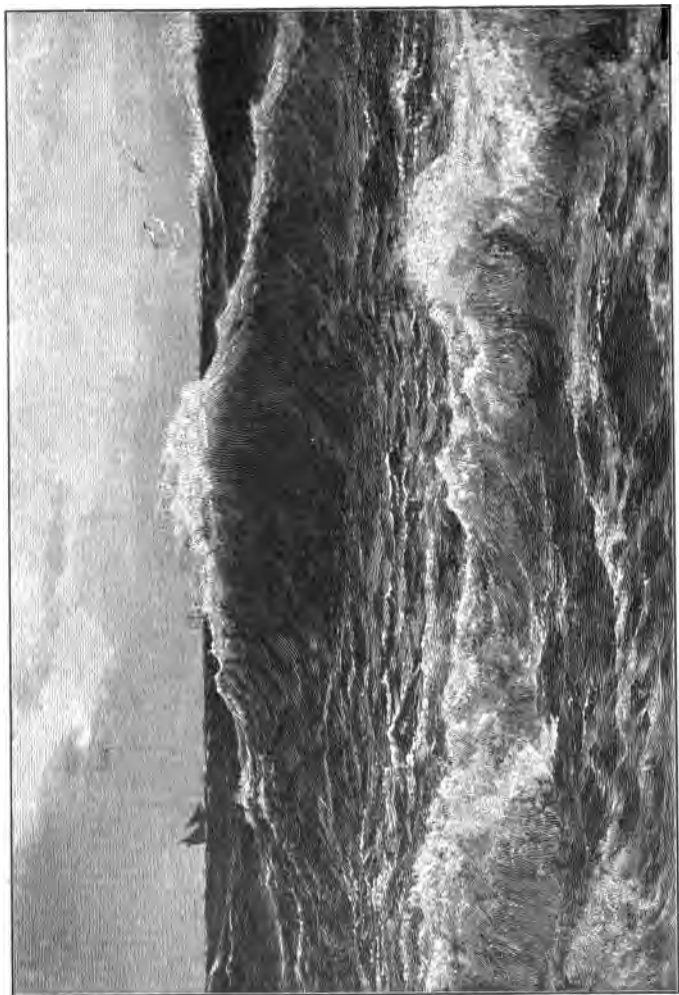
Learn : —

When the plural ends in *s*, add the apostrophe only to form the possessive.

SECTION III.

PLURALS AND POSSESSIVES.

Write each pair of words from the dictation of one word of each pair.



L. James.

THE BREAKING WAVE.

man	woman	child	mouse	foot	tooth
men	women	children	mice	feet	teeth

Give sentences using the plurals as subjects of statements.

Write the following sentences from dictation. Be sure to end each possessive with the apostrophe and s ('s).

A woman's voice should be soft and low.

Women's voices should be soft and low.

A man's home is his castle.

Men's homes are their castles.

A child's tears are soon dried.

Children's tears are soon dried.

Observe that the possessives in these sentences are all formed by adding the apostrophe and s to both singular and plural names.

Learn: —

To form the possessive, add the apostrophe and s ('s) to both singular and plural names, except when the plural ends in s.

Rewrite the sentences in this section, changing each possessive to a phrase beginning with of.

Example: The voice of a woman should be soft and low.

SECTION IV.

REVIEW OF PUNCTUATION MARKS AND CAPITAL LETTERS.

Copy the next four paragraphs correctly, placing all punctuation marks where they belong, and cap-

ital letters wherever they should be used. Be ready to write the same paragraphs from dictation, and give the reason for each mark and capital letter.

Then there came in a whole fleet of purple sea-snails, each floating on a sponge full of foam.

"You pretty creatures, where do you come from?" asked Tom. "Have you seen the water-babies?"

And the sea-snails answered, "Whence we came we know not, and who can tell whither we are going. We float out our little life in the mid-ocean, with the warm sunshine above our heads, and the warm gulf-stream below. Yes, perhaps we have seen the water-babies. We have seen many strange things as we sailed along."

And the happy, stupid things floated away and went ashore upon the sands.

SECTION V.

FOR MEMORIZING.

Learn by heart :—

See what a lovely shell,
Small and pure as a pearl,
Lying close to my foot,
Frail, but a work divine,
Made so fairly well
With delicate spire and whorl,
How exquisitely minute,
A miracle of design !

.
The tiny cell is forlorn,
Void of the little living will
That made it stir on the shore.
Did he stand at the diamond door

Of his house in a rainbow frill ?
Did he push, when he was uncurl'd,
A golden foot or a fairy horn
Thro' his dim water world ?¹

ALFRED, LORD TENNYSON.

If possible, bring a snail shell to class, and point out the spire and whorl. If a shell cannot be obtained, find a picture of one, and draw it on the board.

SECTION VI.

FOR WRITING.

If you do not live by the sea, read in your geographies and other books about life by the sea. Read again the first paragraph in this chapter. Find pictures of the ocean and of its sandy beach. Look at the picture, "The Wave," until you have in your mind a clear picture of the ocean. Write on the subject, "A Day by the Seashore."

Your home is several miles from the sea. Two families, your own and the family of a neighbor, rose early one summer morning and drove to the shore to spend the day.

Some of the party went out on the bay fishing ; others stayed on shore to prepare for a clambake ; still others picked up shells on the beach, waded in the water, or went bathing in the surf.

Write about this, and finish the story of the day's outing.

¹ From *Maud*, Part II., 2.

CHAPTER XXIII.

SECTION I.

FOR READING.

THE selection given is from Celia Thaxter's "The Spray Sprite." It is really a picture of her own life when she was a little girl living in a lighthouse on an island.

Read the following in the reading class :—

It was bliss to her to watch the great sea, to hear its sweet or awful voices, to feel the salt wind lift her thick brown hair and kiss her cheek ; to wade, barefooted, into the singing, sparkling brine. . . . She wished to splash in the water the whole day long, and dance, and sing, and string shells, and be idle like the lovely white kittiwakes that flew to and fro above her, and came at the beckoning of her hand. . . . Every wave that whitened the face of the vast sea was dear to her ; every bird that floated over, every sail that glided across, — all brought her a thrill of joy.

Much she liked to creep out of the house in the dusk of the dawn and climb to the highest rocks to see the morning break. Wrapping herself close from the chill wind, curling into a niche of the rough granite cliff, how beautiful it was, all alone with the soaring gulls, to watch the east grow rosy, rosier, to the very zenith, till she shouted with joy, facing the uprisen sun ! Then it was so splendid to stand on the rocks when the billows came tumbling in, sending the spray flying high in the air.

And blissful it was to run with the sandpipers along the edge of the shallow waves on the little beach, and

dance in the clear green water; or at low tide, to stand over the still surface of pools among the rocks, wherein lay treasures untold.

Oh, those gardens of the sea! who shall describe their beauty? It was as if a piece of rainbow had fallen and melted into them, such myriads of many-colored creatures and plants inhabited them. . . . But I think she liked best of them all the dainty Eolis, a delicate shell-less snail, with rosy spines and pink horns.

.

She laughed and talked with the loons, and learned to imitate their weird, wild cry; she stretched her arms up to the big burgomaster gull flying over, crying, "Take me to ride with you, burgomaster, between your broad wings." Driftwood came sailing to the shore, and bits of bark, — on what tree did they grow? she wondered. Pieces of oars, — who had paddled with them? Laths, sticks, straws, blocks, logs, branches, cones, tangled with ribbon-grass, kelp, and rock-weed, — each thing had a history if she did but know it, she thought.

.

One night she was playing on the beach alone; she gathered shells and seaweed; full of joy, she laughed and sang to herself. It was high tide and sunset; all the west was red and clear; a golden glory lay along the calm water from the sinking sun to her feet, as she stood at the edge of the tide. Near by, the lighthouse began to twinkle in crimson and gold; far off, large vessels with their sails full of twilight passed by, silent and slow. The waves made a continual talking among themselves, and sweet and disconsolate came the cry of the sandpipers along the shore. All else was very still. She stopped her play and sat down on a rock, and let her bare feet drop within reach of the water, while she watched the

gulls slowly floating home, by twos and threes, through the lovely evening sky. She smiled to see them beat the air with their wide wings, with a slow and measured motion. She knew where their lonesome rock lay, far out on the eastern sea.

By and by all were gone; the red faded, but a pure and peaceful light still held the west, and the stars came out one after one. . . . The tide had begun to fall now, and left a bare gray rock worn and polished by the waves, . . . till it was as smooth as satin. She laid her cheek against it, the dear old gray rock! it was her pet pillow.

SECTION II.

STUDY OF WORDS.

LESSON 1.

Write a list of the descriptive words in Section I. and tell how they are used.

LESSON 2. (ORAL LESSON.)

Point out the words used instead of names; and name the person or thing for which each is used.

LESSON 3.

Write a list of the words that show what the little girl did.

LESSON 4.

In each of the following sentences, the word in italics shows that something took place in past time.

Rewrite the sentences. Do not change the thought except by changing the time from past to present. Write as if the actions were taking place at the present time.

Example : She laughs and sings to herself.

She *laughed* and *sang* to herself.

A golden glory *lay* along the calm water.

The lighthouse *began* to twinkle in crimson and gold.

Sweet *came* the cry of the sandpiper.

She *knew* where the lonesome rock *lay*.

The stars *came* out one by one.

The rock *was* her pet pillow.

She *laid* her cheek against it.

SECTION III.

FOR MEMORIZING.

Learn by heart : —

THE SEA.

The sea ! the sea ! the open sea !

The blue, the fresh, the ever free !

Without a mark, without a bound,

It runneth the earth's wide regions round ;

It plays with the clouds, it mocks the skies,

Or like a cradled creature lies.

I'm on the sea ! I'm on the sea !

I am where I would ever be ;

With the blue above, and the blue below,

And the silence wheresoe'er I go ;

If a storm should come and awake the deep,
What matter? I shall ride and sleep.

I love, O, how I love to ride
On the fierce, foaming, bursting tide,
When every mad wave drowns the moon,
Or whistles aloft his tempest tune,
And tells how goeth the world below,
And why the sou'west blasts do blow.

I never was on the dull, tame shore,
But I loved the great sea more and more,
And backward flew to her billowy breast,
Like a bird that seeketh its mother's nest;
And a mother she was, and is, to me;
For I was born on the open sea!

The waves were white and red the morn,
In the noisy hour when I was born;
And the whale it whistled, the porpoise rolled,
And the dolphins bared their backs of gold;
And never was heard such an outcry wild
As welcomed to life the ocean-child!

I've lived since then, in calm and strife,
Full fifty summers, a sailor's life,
With wealth to spend and a power to range,
But never have sought nor sighed for change;
And Death, whenever it comes to me,
Shall come on the wild, unbounded sea!

BRYAN WALLER PROCTER (BARRY CORNWALL).

SECTION IV.

FOR WRITING.¹

I.

Write for your subject, Happy Days at an Island Home.

Tell in your own words the story told at the beginning of this chapter, of the little girl who lived in the lighthouse and loved to watch the great sea and to play on the beach.

II.

Write any story you have read or heard about a lighthouse-keeper or the child of a lighthouse-keeper.

III.

Write on one of the following subjects : —

1. My Home.
2. How I like best to spend a Day at Home.
3. The Most Beautiful Sunset I ever saw.
4. A Visit to the Island of — (true or imagined).
5. My Favorite Out-of-Door Play.

¹ Pupils may write on the one they prefer.

CHAPTER XXIV.

SECTION I.

DICTATION — REVIEWING USE OF CAPITAL LETTERS.

Write the following from dictation, and give the reason for each capital letter used.

Mr. Charles Kingsley, an English writer, wrote "The Water-Babies." Father gave it to us last Christmas. We began to read it in March and finished it last Friday. The story tells how a little chimney-sweep that lived in England in the North Country, was changed to a water-baby.

Mr. Thomas Huxley's grandson, Julian, read the book and wrote this letter to his grandfather: —

DEAR GRANDPATER, —

Have you seen a water-baby? Did you put it in a bottle? Did it wonder if it could get out? May I see it some day?

Your loving grandson,

JULIAN.

You have learned three other rules for capitals. Give them.

Give the reason for the commas used.

SECTION II.

FOR READING AND WRITING.

Thomas Huxley was a great man who gave his life to the study of nature. He and Charles Kingsley were warm friends.

Read aloud Mr. Huxley's reply to his grandson's letter, and write an answer, as you imagine he wrote it to his grandfather.

EASTBOURNE, March 24, 1892.

MY DEAR JULIAN, —

I never could make sure about that Water Baby. I have seen babies in water and babies in bottles ; but the baby in the water was not in a bottle, and the baby in the bottle was not in water.

My friend who wrote the story of the Water Baby was a very kind man and very clever. Perhaps he thought I could see as much in the water as he did. There are some people who see a great deal, and some who see very little in the same things.

When you grow up, I dare say you will be one of the great-deal seers ; and see things more wonderful than Water Babies where other folks can see nothing.

Give my best love to Daddy and Mammy.

Ever your loving

GRANDPATER.

SECTION III.

FOR MEMORIZING.

Learn by heart : —

TWO SCHOOLS.

I put my heart to school

In the world, where men grow wise.

“Go out,” I said, “and learn the rule ;

Come back when you win a prize.”

My heart came back again.

“And where is the prize ?” I cried.

“The rule was false, and the prize was pain,

And the teacher's name was Pride.”

I put my heart to school
In the woods where veeries sing,
In the fields where wild flowers spring,
And brooks run cool and clear,
And the blue of heaven bends near.
“Go out,” I said: “you are half a fool,
But perhaps they can teach you here.”
“And why do you stay so long,
My heart, and where do you roam?”
The answer came with a laugh and a song, —
“I find this school is home.”¹

HENRY VAN DYKE.

¹ Copyright, 1901, by Houghton, Mifflin and Co.

REVIEW.

A sentence is the expression of a complete thought.

Every sentence is a statement, a question, a command, or an exclamation.

The period is used to close :—

(1) every written sentence that is neither a question nor an exclamation ;

(2) an abbreviation and an initial ;

(3) a letter heading and a signature ;

(4) a title written alone.

The question mark is used to close a question.

The exclamation point is used to close an expression of sudden strong feeling.

Every written sentence closes with the period, the question mark, or the exclamation point.

The capital letter is used to begin :—

(1) a statement, question, exclamation, and command ;

(2) the first word of a line of poetry ;

(3) the words I and O ;

(4) names of persons, peoples, and places ;

(5) names of the months of the year ;

(6) the first word and every important word in a title ;

(7) an abbreviation if the entire word would begin with a capital ;

(8) the greeting and the complimentary close of a letter ;

(9) names of days of the week and holidays ;

(10) the name of a thing personified ;

(11) all names applied to God ;

(12) the name of a point of the compass when it names a section of country.

A comma is used to separate :—

(1) words used in a series unless all of them are joined by connecting words ;

(2) the name of a person addressed from what is said to him;

(3) the name of a city or town from the name of the state in which it is located;

(4) the day of the month from the year in writing a date;

(5) the name of the place from the date in the heading of a letter;

(6) the complimentary close of a letter from the signature;

(7) a word added to another word to explain its meaning by naming the same person or thing, from the word it explains, and also from the rest of the clause;

(8) a direct quotation from the words not quoted.

A comma and a dash are used to separate the greeting, or salutation, from the body of a letter.

The apostrophe is used : —

(1) in place of the omitted letter, or letters of a contraction;

(2) to show possession.

The hyphen is used : —

(1) to separate the two parts of a compound word;

(2) to separate the syllables of a word broken at the end of a line.

Quotation marks are used before and after a direct quotation to show that the quoted words belong to another and not to the writer.

When, in a sentence, a direct quotation follows the words not quoted, it is usually separated from them by a comma.

When, in a sentence, a quotation comes before the words not quoted, it is separated from them by a comma, if the quotation closes with a statement; by a question mark, if it closes with a question; by an exclamation mark, if it closes with an exclamation.

Most plurals are formed by adding *s* or *es* to the singular.

To form the plural of a name that ends in the singular with *y* after a consonant, change *y* to *i* before adding *es*.

Thirteen words that end in *f* and three that end in *fe* form their plural by changing *f* or *fe* to *ves*.

To show possession, add the apostrophe and *s* (*'s*) to both singular and plural names except when the plural ends in *s*. Add the apostrophe only, when the plural ends in *s*.

APPENDIX.

ONE may know how the English language should be spoken and not have the habit of using it correctly in daily conversation. This habit can be acquired only by frequent repetition of correct forms until the incorrect sound wrong, and the unconscious use of the correct is established.

For this reason, the following lessons, and others planned by the teacher to meet the particular needs of the class, are recommended for daily five-minute exercises. As many pupils as possible should read them aloud very often and use the same words in many oral sentences. They may be made the basis of conversational games; the more varied and interesting, the better.

Like calisthenic games, they may be introduced at any time independent of any other subject on the programme. The exercises chosen for the day, however, may well be selected by the teacher with reference to the use of the same words in the reading or language lesson of the day, or with reference to the mistakes most frequently made by the children in daily conversation.

LESSON 1.

Pupils may ask:—

What did you (or —) see on your (his, her, or their) way to school this morning? yesterday? when you (he, she, or they) went to —? when you looked out of the window a few minutes ago? and many other similar questions.

Other pupils should answer by sentences beginning with *I saw, We saw, He saw, She saw, or They saw.*

Pupils may ask : —

Have you seen — ?

Has — seen — ?

Have — and — ever seen — ?

Have they seen — ?

Other pupils may answer by sentences : —

I have (or have not) seen —.

You have (or have not) seen —.

— has (or has not) seen —.

We have (or have not) seen —.

— and — have (or have not) seen —.

They have (or have not) seen —.

LESSON 2.

Read the sentences aloud, filling the blanks.

I often go —.

Do you go every day — ?

Every Sunday my mother and father go —.

They go with —.

We go when —.

Every summer — goes —.

He goes oftener than his sister goes because —.

Every month my brother goes —.

In the summer, Mr. — goes —.

Last summer I went —, while my parents and my sister went —.

Who went — yesterday ?

I met — when I went —.

Has — gone — yet ?

He had gone before —.

I think he has gone —.

Several of my friends have gone —.

Ask questions beginning with: —

Has he gone, Have — and — gone, Who went,
Did — go.

Others may answer.

Many similar questions may be asked and answered by pupils in the class.

LESSON 3.

Read aloud the following sentences, completed by filling blanks.

— am tired.

— am glad.

— am very well.

— is strong.

— is healthy.

— is a good scholar.

— is faithful.

— are willing to work.

— are studious.

— are never idle.

— are fond of fun.

— are fruits.

— is an autumn flower.

— are autumn flowers.

— is a spring flower.

— are spring flowers.

Ask questions containing is and are, the answers to be given in complete sentences.

LESSON 4.

Complete these sentences correctly. Repeat them many times.

I may —.

You may —.

He may —.

May I — ?

May you — ?

May she — ?

Can I — ?

Can you — ?

Can she — ?

I can —.

You can —.

She can —.

We may —.

You may —.

They may —.

May we — ?

May you — ?

May they — ?

Can we — ?

Can you — ?

Can they — ?

We can —.

You can —.

They can —.

LESSON 5.

Make many sentences asking permission to get the dictionary, to write on the board, to leave the room, to get a pencil, to go home, to ring the bell; and many other similar questions with answers.

LESSON 6.

Read the next two paragraphs aloud many times.

I ring the bell every morning. Yesterday I rang it too soon. It had rung when the clock struck. The janitor has rung that same bell for ten years.

Do you like to sing the hymn we sang this morning? We have sung it every day this term. I have sung that song ever since I can remember. My father has often sung it to me. He sang it last Sunday.

Remember that the words *sang* and *rang* should never be used with *have*, *has*, or *had*. The words *sung* and *rung* should never be used to make a statement without one of the words *have*, *had*, *has*, *having*, *be*, *being*, *been*, *am*, *is*, *are*, or *were*.

Make sentences using rung and sung with each of these words.

LESSON 7.

Make many sentences beginning with I ran, You ran, He ran, We ran, You ran, They ran.

Make many sentences using the word run with one of the words have, has, had, or having.

Ran should never be used with one of these words.

LESSON 8.

Read these sentences aloud, filling the blanks.

I was — yesterday. We were — yesterday.

You were — last week. Mary was — last night.

They were — last night.

Ask many questions beginning with Were you and Were they. Make many sentences beginning with You were, We were, and They were.

Remember that *was* may never be used with *we*, *you*, or *they*.

Make sentences using were correctly until the use of was with you sounds wrong to your ear.

LESSON 9.

Repeat often : —

I drove to town yesterday. Father drove day before yesterday. I have often driven into the country. My brother has driven home every day this week. Have you ever driven a pair of mules? I had never driven them until yesterday.

Make sentences using gave and given.

Never use *given* or *driven* to make a statement without one of the words *have, has, had, having, be, being, been, am, is, are, was, or were*. Never use *gave* or *drove* with one of these words.

LESSON 10.

Read aloud : —

I don't deserve praise if I don't try to do my best.

She does n't deserve praise because she does n't try to do her best.

He does n't succeed because he does n't persevere.

One that does n't persevere does n't succeed.

Persons that don't persevere don't succeed.

One that has a full well does n't know the worth of water.

The farmer that does n't plough while the sluggards sleep does n't have corn to sell and to keep.

The boy that does n't study does n't learn his lessons.

It does n't seem cold to-day. The sun does n't shine, but the wind does n't blow hard. My mother does n't like storms. Father does n't fear them, but he does n't like to see the hail beating down his grain.

In the following sentences, fill the blanks ; and tell of each sentence, in which don't or does n't is used, why the other would be incorrect.

I don't —.

You don't —.

He does n't —.

She does n't —.

The sun does n't —.

The moon does n't —.

Ask many questions and make many answers using the word does n't correctly.

LESSON 11.

Repeat often : —

Christmas comes but once a year. Last year my brother came home for Christmas vacation. He came home again at Easter. He has not come home since that time. My sisters have come every Friday night. Some friend usually comes with them. No one came last week.

Make sentences using come with each of the words have, has, and had. Make many sentences using the word came correctly.

Never use *came* with *have, has, or had.*

LESSON 12.

Read aloud repeatedly : —

These books are mine, and those are yours. These flowers on my desk are fresh, and those on the teacher's desk are wilted. These lessons are easy, but those we had yesterday were difficult. These apples are juicy, but those in the barrel are frozen.

Never use *them* instead of *these* or *those* to point out objects.

LESSON 13.

Read aloud repeatedly : —

Was n't it too warm where you sat?

Is n't it more comfortable where you sit now?

Did n't you notice a draught from the window where you first sat?

John sits where he first sat when he came into this room.

All the term William has sat in the coldest part of the room.

Many times I have sat in that chair.

You have often sat in it, and he has sat in it.

To-day I sit, you sit, and he sits on the front seat; yesterday I sat on the back seat, you sat there, and he sat there.

Remember to use *sit*, *sits*, or *sat* in speaking of the position a person takes to rest his body. The word *set* should never be used with this meaning. *To set* means *to put* or *to place*.

Make many sentences using the words sit, sat, have sat, has sat, and had sat correctly in class conversation, until the incorrect word sounds wrong.

LESSON 14.

Read aloud frequently : —

How the wind blew yesterday! It blew blinds from windows, and it blew signs from stores. It blew boys' hats from their heads. It blew the leaves from the trees, and it blew dust and dirt into the house. It has blown fiercely all day. Before noon it had blown down our haystacks. I hope it has not blown the hay away.

The wind blew so hard our sheds fell down. They have fallen before. During the last storm the chimney fell and the roof of the barn fell in.

Make many sentences using fell and blew correctly.

Remember that *fell* and *blew* should never be used with *have*, *has*, or *had*.

LESSON 15.

Read aloud often : —

I learn my lesson to-day, and I learned it yesterday. I have learned my lessons every day this term.

I teach my dog a new trick almost every day. Yesterday I taught him to jump through a hoop. I taught him to carry my books.

I learn —.

I teach —.

You learn —.

You teach —.

My friend learns —

My friend teaches—.

We learn —.

We teach —.

Boys and girls learn —.

My father and mother
teach —.

LESSON 16.

Repeat many times : —

Sarah can't do this work. I have done it. May I help her? All the other pupils in the class have done it. Yesterday she did her work entirely alone. She has always done well. He has done well that has done his best. You have done well if you have done your best. They have done well if they have done their best.

Make many sentences containing the expressions has done, have done, and had done.

Remember that *did* should never be used with *has*, *have*, or *had*.

LESSON 17.

Repeat many, many times : —

I lay my music near me while I sing. I laid my music near me while I sang. She lays her music near her while she sings, and he lays his near him. She laid her music near her while she sang. It lies on the table. We lay our music on the table near us while we sing, and it lies there until we go home. We laid our music near us while we sang, and it lay there until we went home.

Yesterday they laid their music on the piano near them. It lay there all day.

You have usually laid your music on the rack. It has often lain there a week.

Remember that *lay* has two meanings. It is used to show that the action of *lying* took place in past time; and it also means *to put* or *to place*. When it means *to put* or *to place* it is always followed by the name of the thing placed.

Laid means *put* or *placed*, and should be followed by the name of the thing placed. It should never be used to mean *rested* or *reclined*.

Make statements and ask questions using these words correctly until you never make a mistake in their use.

LESSON 18.

Repeat: —

George is at school to-day. He stayed at home yesterday. He came to school every day last week.

Shall you be at home to-morrow? When are you going to town?

Come to our ball game. We shall play at home.

I am at home every day at five o'clock. The children come to my home at that time.

The boats are at the wharf. Let us run to the shore!

I am at home to-day.	I was at home yesterday.
You are at home to-day.	You were at home yesterday.
He is at home to-day.	He was at home yesterday.
We are at home to-day.	We were at home yesterday.
You are at home to-day.	You were at home yesterday.
They are at home to-day.	They were at home yesterday.

Remember that *to* is used after a word denoting action or motion; and that *at* implies rest, and not motion or action. Never speak of a person's being *to home*.

LESSON 19.

Read these sentences aloud many times : —

Who is knocking?

Who knocked?

It is I.

It was I.

It is we.

It was we.

It is she.

It was she.

It is he.

It was he.

It is they.

It was they.

Are you John Brown?

Are you Mary White?

I am he.

I am she.

Make many sentences using the words I, we, you, he, she, and they after the words am, is, was, are, were, and been.

Never use the words *me, him, her, us, and them* after *am, is, was, are, were, and been.*

LESSON 20.

Repeat : —

When I walked into the school-room, I found the pupils walking about in the room.

Will you please put some wood into the stove? There is not enough in the stove to keep the fire.

John helps his father shovel coal into the bin. They keep enough in the bin to last a week.

The dog saw the boys swimming in the river, and he jumped into the stream.

Make many sentences using the words in and into correctly.

LESSON 21.

Repeat: —

I sit at the table **between** my father and my mother.

I do not like to go among strangers.

There is no trouble **between** her and me.

There is very little trouble **among** the girls.

The teacher must choose **between** the two girls.

She will divide the honors **among** us all.

Make sentences using the words between and among correctly.

Remember that **between** is used in speaking of two persons or things, and **among** in speaking of more than two.

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The Riverside Press

*Electrotyped and printed by H. O. Houghton & Co.
Cambridge, Mass., U. S. A.*

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